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ISSUE 007

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IS WINSTON CHURCHILL

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WELCOME...

As you read this, the latest season of *Doctor Who* will have reached its mind-blowing conclusion, answering questions as well as posing some new ones. As always, we are left wanting more of the world's greatest TV show. The good news is that Christmas is only round the corner and the best present of all will be a brand new *Doctor Who* Christmas Special.

Until then, there are plenty of books, audios, DVDs and games to keep the hungry Whovian happy. And, of course, there's a new issue of *Doctor Who Insider* every month!

In this issue we go all *Top Gear* with a special feature on the Doctor's cars – Bessie and the Whomobile. Both vehicles were originally the property of the Third Doctor, played by Jon Pertwee. Although Bessie made many appearances in the series, also being driven by the Fourth and Seventh Doctors, the Whomobile was only seen in two adventures. You can find out how the cars were made and what became of them by turning to page 22.

Rather than featuring a character or a race of monsters, this issue's *Time Scoop* focuses on the Fourth Doctor's quest for the Key to Time. These days we're used to the idea of 'story arcs' that span whole seasons of *Doctor Who* (and indeed, other TV shows), but back in 1978 the concept was experimental and ground-breaking. The search for the six segments of the Key to Time would prove to be an early forerunner to more recent themes that have linked a season's stories together, such as 'Bad Wolf' in 2005, the crack in Amy's wall in 2010, and this year's ongoing mystery of the Doctor's death on the shore of a lake in Utah. What will be next...?

John

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GERONIMO!

A round-up of the latest news in the Doctor's universe

KAREN GILLAN TAKES OVER THE WORLD!

After fellow companion actor Arthur Darvill (Rory) received rave reviews for his performance as Mephistopheles in *Doctor Faustus* at London's Globe Theatre this summer, Karen Gillan (Amy) is following her on-screen husband in treading the boards in London's West End. Karen will appear in a new production of John Osborne's *Inadmissible Evidence* at the renowned Donmar Warehouse from October 13. The production – which runs until November 26 – also features Daniel Ryan, who appeared in the 2008 *Doctor Who* story *Midnight*. If you're planning a visit to London, more information and booking details can be found at tinyurl.com/4xnjlz8.

Not content with conquering the London stage, Karen is set to become a movie star, too! It has been reported that Karen has been lined up to play the lead in an upcoming romantic comedy, *Not Another Happy Ending*. Set to go into production at the end of this year, the movie will see Karen playing a best-selling novelist who suddenly suffers from writer's block as she's become too successful and happy.

Since her first appearance as Amy Pond in *The Eleventh Hour* in 2010, Karen's career has been going from strength to strength. As reported previously in *Doctor Who Insider*, the actress filmed a new TV movie earlier this year in which she will play iconic 1960's glamour model Jean Shrimpton, and has even joked in a newspaper interview that she'd love to appear in a production of *Macbeth* with *Doctor Who* co-star Matt Smith!

As Karen's star continues to rise, Amy Pond fans shouldn't panic that the in-demand actress might not have time to return for the next series of *Doctor Who*. Karen confirmed at the San Diego Comic-Con back in July that she would definitely be back as Amy in the next series. Phew!

Lose yourself in The Mazes of Time

If you have an Android phone and have been shaking a fist at Apple users who were able to download the *Doctor Who: The Mazes of Time* mobile game on its release last year, you'll be pleased to know that the game is now available from Android Marketplace. *The Mazes of Time* hurtles the Doctor and Amy through time and space as they help a family, and you guide the time-travelers through a series of challenging puzzles, encountering not only the Daleks, but Cybermen and other monsters along the way. An initial set of levels is available now for free from Android Marketplace, with the option to purchase additional levels.

Elisabeth Sladen Autobiography To Be Released

Aurum Press has announced that the autobiography of the late Elisabeth Sladen will be published this fall. Elisabeth played companion Sarah Jane Smith opposite Jon Pertwee's Third Doctor and Tom Baker's Fourth Doctor between 1973 and 1976, before returning to *Doctor Who* and her own spin off series, *The Sarah Jane Adventures*, from 2006. The actress, who passed away in April this year, had completed a first draft of the book shortly before her death, and with the support of her family, the book has now been completed.

"I remember my first meeting with Elisabeth – the hilarious and eye-opening stories she had to tell and my feeling of elation that she wanted to turn them into a book," says editor Sam Harrison. "She was a fantastic person to work with – fun but utterly professional – and it's incredibly sad that she's no longer with us. I'm glad she had a chance to share some of her memories in this book. I hope it will make a fitting tribute to a great actress and a wonderful woman."

Elisabeth Sladen – the Autobiography charts Elisabeth's early days in Liverpool, her first steps into the acting world and her long association with *Doctor Who* as the most popular companion ever. It will be published on November 7.

A MASTERFUL RETURN

Doctor Who audio drama producers, Big Finish have completed recording on the first season of the Fourth Doctor Adventures, which reunite Tom Baker with his TV companion Louise Jameson (Leela). Titles for the adventures have now been revealed, with the season opening in familiar territory. *Destination Nerva* by Nicholas Briggs sees the Doctor arriving on Nerva Beacon, location of the TV stories *The Ark in Space* [1975] and *Revenge of the Cybermen* [1975] in January. Ian McNeice, best known to *Doctor Who* fans as Winston Churchill in 2010's *Victory of the Daleks*, guest stars in *The Renaissance Man* by Justin Richards as the mysterious Harcourt, while the Doctor goes up against his deadliest enemies in the third story, *Energy of the Daleks* by Nicholas Briggs in March. Leela makes a new ally in warrior queen Boudicca in April's *Wrath of the Iceni* by John Dorney, and Alan Barnes pens the final two stories of the season, *Trail of the White Worm* and an as yet untitled final story, which Big Finish announced in August would feature the return of Geoffrey Beevers as the Master. The Fourth Doctor Adventures will be available monthly from January from www.bigfinish.com, with a second season featuring Mary Tamm as Romana set to go into the studio in 2012.

Louise Jameson and Tom Baker [centre] are joined by Ian McNeice.

EXECUTIVE DECISIONS

Doctor Who has a new executive producer in the form of Caroline Skinner, who took up her position in August ahead of the 2011 Christmas Special going in front of the cameras. Skinner joins fellow executive producers Steven Moffat and Piers Wenger, with Wenger leaving *Doctor Who* for a new position at Film4 following completion of the Christmas Special.

Skinner is an experienced TV script editor and producer, having worked on a wide variety of high-profile productions, including *The Ruby in the Smoke*, which starred the Doctor himself, Matt Smith, in his first television role, and former companion Billie Piper (Rose Tyler). "I don't really feel like I've started working yet, I'm just enjoying myself too much!" Skinner told *Doctor Who Insider* on her appointment. "I'm sure that very quickly when we start to get our heads into Christmas, I'll realize what an enormous job this is and I'll be doing nothing but working. I'm just trying to hold on to the magical feeling I've got at the moment."

Doctor Who Insider wishes Caroline the best of luck as she joins the greatest television show in the world!

Caroline Skinner

Former companion, Billie Piper in *The Ruby in the Smoke*.

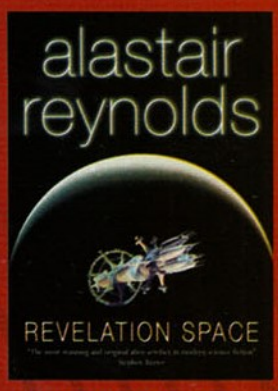
THE THIRD DOCTOR RETURNS TO BBC BOOKS

Acclaimed science-fiction novelist Alastair Reynolds is to write the first original past Doctor novel to be released since *Doctor Who*'s return to television screens in 2005. *The Harvest of Time* is scheduled for release in 2013 from BBC Books and will feature the Third Doctor in an adventure that pits him against his arch enemy, the Master!

"*Doctor Who* has been a big part of my life for 40 years," says the award-winning writer, best known for his series of novels set in the Revelation Space universe. "I am delighted and honored to have the chance to write a novel featuring not only one of my favorite Doctors, but the single greatest villain ever imagined: the Master."

Before *The Harvest of Time* in 2013, BBC Books makes its first foray into past Doctor territory in 2012 with a novelization of Douglas Adams' unbroadcast *Doctor Who* story, *Shada*. Although all location work, along with some studio footage, for the story was completed, industrial action in 1979 forced production on the story – the finale of Season 17 – to be abandoned.

Doctor Who TV scriptwriter Gareth Roberts (*Closing Time*) will adapt Douglas Adams' original script, making this the first novelization of a TV *Doctor Who* story since the Paul McGann TV movie in 1996. *Shada* will be released in March 2012.



News compiled by Mark Wright

CHURCHILL'S VICTORY

Ian McNeice brought legendary British Prime Minister, Winston Churchill to life when he fought the Doctor's arch enemies in last year's *Victory of the Daleks*. He once again joined forces with the Doctor in this year's explosive season finale and tells Darren Scott that he's delighted to be part of the extended *Doctor Who* family...

Ian McNeice is no stranger to the realms of science fiction.

The 61-year-old star of stage, film and television has appeared in the TV mini-series adaptations of Frank Herbert's *Dune* novels and the big screen version of *The Hitchhiker's Guide To The Galaxy*.

Ian's also no stranger to *Doctor Who* of course, having starred opposite Eighth Doctor Paul McGann in 2007's in the audio drama, *Immortal Beloved* from Big Finish Productions.

But it was Howard Brenton's historical play, *Never So Good*, at London's National Theatre that led to him becoming such a recognizable part of *Doctor Who*. The 2008 production told the life story of former British Prime Minister Harold Macmillan – and Ian played the role of another famous PM...

"These days, certain roles become synonymous with you," Ian considers when I ask if he finds it strange that this particular role has generated such continual interest. "I've been very – hugely – fortunate over my career that I haven't lapsed into one thing. One week I can play a plumber and the next week I can play a Prime Minister. It's been hugely varied and I've loved that, and long may it continue to be. And also, the other thing that I've found recently, having stayed away from theatre for a long time – because I had kids, once you have kids it's very hard to make a living in the theatre to support them – I suddenly found myself having not done any theatre while I did a lot of it in my early years, including four years at the Royal Shakespeare Company. I suddenly found that I got this offer of a job and I thought 'oh my God it's 17 years since I've done any theatre' and that job was to play Churchill at the National Theatre. And of course, that theatre job led on to me being in *Doctor Who*. So there is a God somewhere, he looks down on you."

Churchill aside, Ian's arguably best known in Great Britain as Bert Large in ITV's hugely successful comedy drama *Doc Martin* and it's on a day off from filming the fifth series of the show that

Winston believes the Daleks will help him win the war in *Victory of the Daleks*.

Churchill celebrates the defeat of the Daleks.

> **"It is extraordinary, the power of the draw of this whole thing."**

Insider catches up with him. We can't help but ask what it's been like working with former companion Louise Jameson, who's joined the show this year.

"I've had a couple of scenes with her and she pointed out – because we were in Los Angeles earlier in the year, at [fan convention] Gallifrey, she said 'they're [the fans] gonna love this, they're gonna love the fact that we're both now in this together.'"

Gallifrey

It's not a question you often get to ask people so we'll jump at the chance – how was the Gallifrey convention?

"Extraordinary! For me it's the gift that keeps on giving. I hadn't quite realized until I'd got into it, the power of *Doctor Who* abroad. I've now been to Chicago a couple of times, I've been to LA, in October I go to New York. So it is extraordinary, the power of the draw of this whole thing. Gallifrey was extraordinary in the amount of people that were there and the 'zoosh' that went with it... They had a Doctor, which was great, they had [Fifth Doctor] Peter Davison so I think that was the icing on the cake."

Sylvester McCoy, who played the Seventh Doctor, calls it his pension.

"I think he's absolutely right. I think so! It is a bit like that, certainly if you're a Doctor. If you're a Doctor you can clean up a bit. Us supporting actors have to take the pittance that's left for us really..." he says, in one of his many wonderfully deadpan asides that has me in fits of laughter during our conversation.

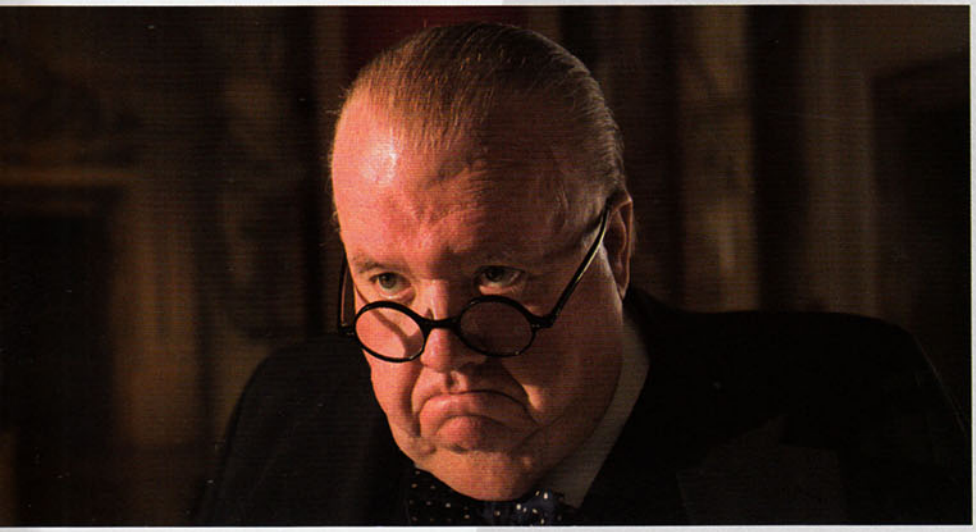
The Doctor encounters Churchill in the final episode of the season, *The Wedding of River Song*.

I consider that, despite being a 'supporting actor' in *Doctor Who* (albeit an instantly recognizable one) he'll forever be signing pictures of Winston Churchill...

"I think I will," he agrees happily. "In fact, I had to go and give a talk at a local school for one of the mothers who had got in touch with me. So I went down and did a talk about working on *Doctor Who* and all the rest of it and halfway through they asked me if I would do the voice for Churchill and I'd left it all behind. Then suddenly, from way down in the depths came," he suddenly does *that* Churchill voice and it's a strange experience, "'everything's going to be alright'. The voice suddenly cracked back up again and there we were."

Playing such a historic character on both stage and screen – and one of only a handful of real historical figures to have been immortalized in *Doctor Who* – I ask about the research I assume must have been inevitable for someone so legendary.

"I did a lot of research for the stage production and that included going to various locations, hearing a lot of his tapes which have all his speeches on it so that I can get some of his cadences together. And also, a lot of the movies and TV series that have been done, not least of all Albert Finney's *The Gathering Storm*, which I think is one of the best. So I watched all those too. I actually went to his graveyard in Bladon. So that was a jaunt going there.



"His family came to see it [the play] and I met quite a lot of them afterwards, which was interesting. I'm sure that a lot of people came to see it and went 'oh he's nothing like Churchill' but what I tried to do was, not only with him but with the television show, was not to do an impersonation but more try to get the essence of the individual, try to get the humor and the sort of power... There's a huge twinkle that goes on with him, more so with the Doctor because of his relationship with Matt, with the Doctor."

Season Five's *Victory of the Daleks* was one of the first episodes Matt recorded as the Doctor – what was it like working with him again on this year's *The Wedding of River Song*?

"I have to say it was terrifically encouraging. He was being interviewed and I arrived in a car park in Cardiff and suddenly I found him getting up from the chair, being interviewed in front of the set, he turned around and it was like a long-lost friend. He whooped across and we hugged each other, which is lovely. And then on the set he's just fantastic. I thoroughly enjoyed working with him, I love his energy and I love his humor. We got on very, very well. They were very sweet – there was one time, apparently, when we worked together, he was watching TV at home and he suddenly rang Karen going 'turn on BBC Two! Turn on BBC Two now!' So she switched it on and he said 'look, it's McNeice! He's in *Ace Ventura: When Nature Calls*! Can you believe he's such a film star?' and that was very, very sweet. They

Churchill oversees the defense of Britain against the Nazi threat.

were all over me because of that. That was very touching that he'd seen that and gone 'oh my God'."

And with his return to Season Six, Churchill plays another pivotal role in the concluding episode...

"I don't know about a pivotal role," he interrupts. "I have to say if you – have you seen it?"

I tell him no, even *Insider* isn't that lucky at the time of writing.

"I've no idea *what* I was doing or *where* I was or *who* I'm with. I'm certainly getting my blood pressure taken from this strange creature... I mean I didn't even know until I got on there exactly what he was going to look like. It was way out there, I have to say. Way out there."

When he says 'out there', does he mean a lot of acting to green screens for special effects to be added later?

"Not a great deal. There's a little bit," he teases. "The good thing about this is that it was mostly done between the actors, which is good. Maybe next year Winston will come back again – who knows?

"What I love is going back to a support team with the make-up people and that. The first time I did it I shaved my head, to have the wig fit my head. This time I was doing Doc Martin so I couldn't shave my head so I had to go to special effects and have a sort of bald cap put on me, which takes like two hours so you've got a very early morning call. But just working with these people who are all consummate technicians is really good and really interesting. This director [Jeremy Webb] I hadn't worked with before and I really enjoyed working with him."

It's actually brilliant that even Churchill himself can't spoil the episode. In fact, Ian didn't even know the season had been split in two. After some scheduling explanation I ask if he knew a return was on the cards for Winston.

> **"I've no idea what I was doing or where I was or who I'm with. I'm certainly getting my blood pressure taken from this strange creature..."**

"Do you know what, I *hoped*. And it was a question that I got asked more and more and more when I did these conventions, 'is Churchill coming back?' and I went 'well, I've got no idea. All I can do is say I'd love to come back' but I think the door was left open very firmly. And also the fact that it was a reunion meant that there was something going on in the past, obviously that can mean anything. You could even have them meeting before the first one. There's all sorts of things that could happen. There could be a young and slim Winston Churchill."

He laughs when I tell him that he's talking himself out of a job.

"Well now, the thing is what you've done with him in *The Wedding of River Song* you could do anywhere else which is just not have him in any time or space – he's talking about Cleopatra, he's talking about this, he's talking about that. You don't have to have him in a state of time which is just there – he can be in any time. Which is what they're clever about."

Was he a fan of the show before?

"I was. Not overtly but I was certainly aware of the huge crescendo that went with David Tennant. And because I'd seen *Party Animals* [2007] I knew who Matt Smith was. I'd clocked him in that and thought 'ooh, he's a rather interesting, quirky actor, I like the look of him', so when he got the job I was aware of who he was and was pleased he got it. I thought it was an interesting choice because I knew he was a good actor.

"I knew, unlike anybody else, that my episode contained something which was phenomenal, that I was going to be working with Daleks."

I ask if he managed to get a sneaky picture with a Dalek as a memento.

"Oh yes, I did all that," he chuckles. "In fact I naughtily put together a video... The director of photography I've been working with on *Doc Martin*, his son is an absolute huge fan of *Doctor Who* and was so excited that I was in it, so I actually went round and sneakily made a little movie for him. His name is Finlay so I had all these people saying 'hello Finlay!' I got Matt and Karen involved and I took little bits and pieces of the set and I got one of the characters who'd been in a Dalek to come out and say 'hello.' I cut it all together and put the music on from *Doctor Who*, so that was great. That was very exciting. He was over the moon when he got that.

"So that was an iconic moment, not only was I going to be in *Doctor Who* but... I mean it had gained such kudos by the time I'd got into it that they weren't just accepting anybody, you know the crème de la crème were going into it now. It was like joining an elite force really."

And of course, when you join this particular elite force, you're gaining an elite force – namely the *Doctor Who* fans.

"One thing that's been very flattering is how much they've enjoyed the episode. They will come up and say 'it was my favorite episode in that batch' or 'I really loved that episode'. So that's been really nice. I think that they want to talk about it, about various things. I take along with me, to conventions, my Winston Churchill glasses and my cigar, which is a little fake cigar, but I can put it in my mouth and they can have a photograph taken with that to make them a bit more Churchill-like. It's a little

> **"There's all sorts of things that could happen. There could be a young and slim Winston Churchill."**

moment that we have together when we do the photograph at the end.

"It's great. The thing that cracks me up is that you'll be in the elevator and you'll be slipped this piece of paper by someone and you walk out of the elevator and it says 'party in room 1592 at 11 o'clock tonight' and you go 'oh my God if I went anywhere near this what the hell would happen?' Some den of iniquity going on in that room, because they obviously bring in the beer because it's too expensive to drink in the hotel, and God knows what happens... No, I'm not tempted to go quite that far I think."

We laugh, thinking about what it would be like if Churchill turned up to a room party at a *Doctor Who* convention.

"Can you imagine?" he roars. "It would be like [puts on Churchill voice] 'Oh dear boy, no, no, no, no'."

I'm doubled up laughing as he continues.

"'Just sit on my knee young girl and I'll tell you a story. Blow on my cigar, that's it, lovely...' That would be shocking wouldn't it?"

Oh, the perks of the job...

"The perks of the job darling! Of course, the perks of the job."

Moving swiftly on, a perk that Mr Churchill is constantly after is the key to the TARDIS – what does Ian think Winston would do with it?

"Oh my God, of course! That was the whole deal about trying to steal the key away from him... It would be his ultimate war machine wouldn't it really? It would be fantastic if he could get hold of that and look into the future a bit and see what was going to happen and make it his own."

Where would Ian go?

"I think I would go back – I've been asked this question before, I like this question – I'll say exactly the same as I said last time. I'd like to go back and be sitting next to Henry the Eighth at one of his meals that went on into the early hours that had a duck stuffed by a chicken stuffed by an owl stuffed by a God knows what."

> **"I'd like to go back and be sitting next to Henry the Eighth at one of his meals..."**

Oh I see, he can find the time to go to one of Henry the Eighth's parties but he can't be bothered to get the lift to room 1592...

"You can probably go to one of Henry the Eighth's parties in one of those conventions here can't you really, where they all dress up as Henry the Eighth..."

Aside from endlessly being asked the same question about time-travel – for that is surely the legacy of anyone that's been in *Doctor Who* and who agrees to an interview about it – is an action figure of him as Churchill part of his *Doctor Who* destiny?

"Do you know what, I would *love* him to be made into an action figure," he enthuses. "But I have been told that really they only do action figures for monsters. I got very sniffy when someone told me that Billy Paterson [who played Bracewell in *Victory of the Daleks*] had been made into an action figure because of course his character, inside, is a robot. So you get little bits that you can take off like his arm and stuff like that. I said 'there's a cigar! You can put the cigar in his mouth and take it out for Christ's sake if you've got to play with something."

Or alternatively if he ever did get inside the TARDIS and become a regular cast member he might then eventually get his figure, like Alex Kingston's River Song...

"I love the fact that she's in it so much! I worked with her years ago in a show that we did in Rhodes in Greece, it was one of those things in the past on BBC2, something about Sophocles or something like that, where we dress up in costume and talk Greek. This is before she'd done *ER* so when I met up with her I said 'oh my God, I knew you before you were famous' and she said [does a quite good Alex Kingston voice] 'What do you mean? I've always been famous!' It cracked me up, I loved that."

Well, if not immortalized in plastic, how about encased in glass? As with original Churchill artifacts now in a museum, how does Ian feel about his costume from the show ending up in a *Doctor Who* exhibition in future?

"I didn't know that, is that going to happen?" he asks as I suggest that it's entirely possible people could be queuing up to look at his spectacles one day.

"No, they're the ones I wore in the National Theatre production, then I bought them off the theatre and kept them. Then I wore them in the show, I wore them in *Doctor Who*."

In that case, I suggest, *they* might end up being his pension.

He laughs. "I should get them insured, it's true!"

Winston is left holding a gun in *The Wedding of River Song*, but is it smoking?

We take a closer look at the moment the Doctor came face to face with his ultimate foe...

"THERE IS SOME EVIL IN ALL OF US..."

THE TRIAL OF A TIME LORD (1986)
DISC 4, PART THIRTEEN, TRACK 3

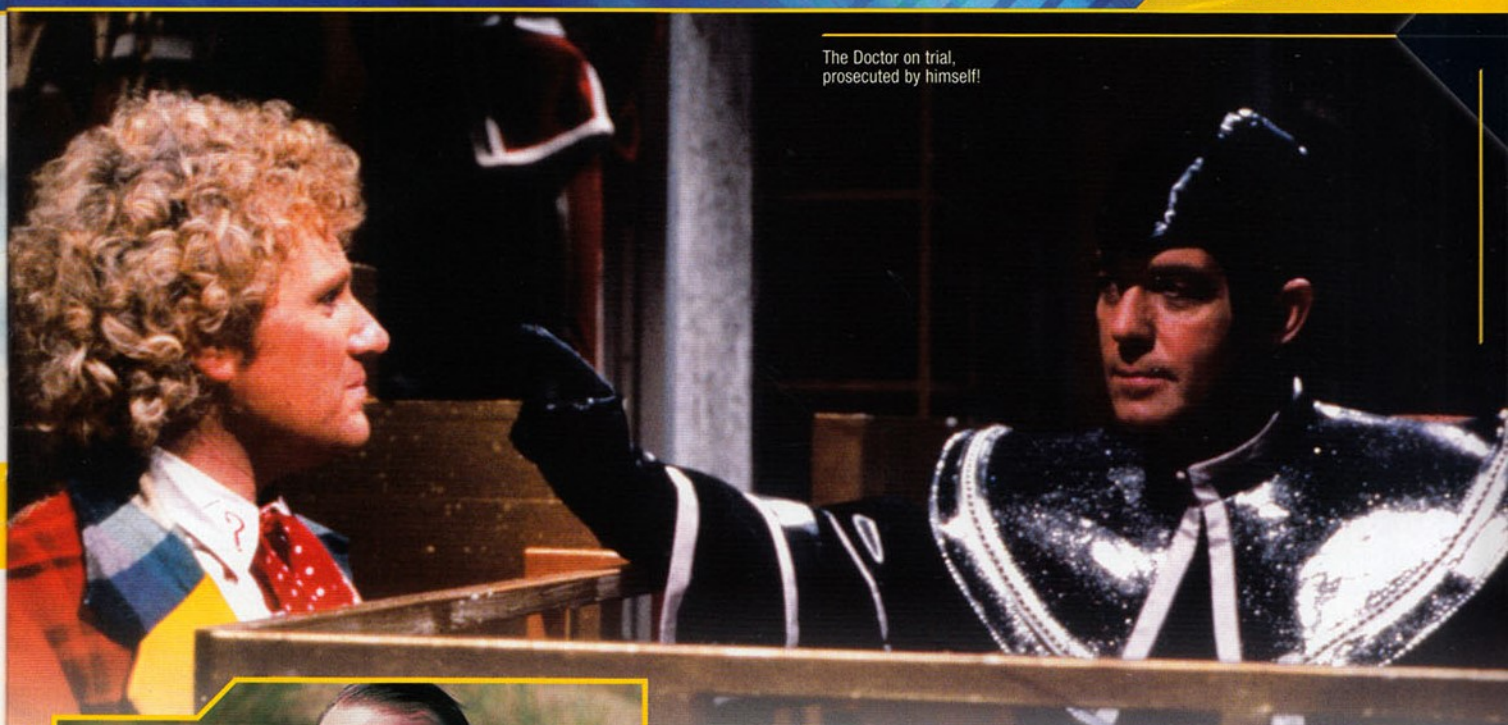
WHAT HAPPENS?

The Sixth Doctor has been placed on trial by the Time Lords. Overseen by the Inquisitor, and prosecuted by the sinister Valeyard, if the Doctor is found guilty he will forfeit his remaining regenerations. The odds are stacked against the Doctor as the trial draws to a close and victory is within the Valeyard's grasp – but help comes from an unexpected source: the Doctor's old foe, the Master! With his companion Mel at his side, the Doctor watches as his arch enemy addresses the court, revealing horrific corruption at the heart of Time Lord society. The Valeyard has secretly struck a deal with the Time Lord High Council to gain the Doctor's remaining regenerations; the Valeyard, or as the Master has always known him, the Doctor… The shocking truth is revealed – the Valeyard is a future version of the Doctor! "…an amalgamation of the darker sides of your nature, somewhere between your 12th and final incarnation," the Master helpfully explains. With the trial room in chaos, the Valeyard escapes into the Matrix, but the Doctor follows him into the nightmare world he has created. There, the Doctor faces the most desperate battle of his lives – a battle with himself…

THE MATRIX

The Matrix represents the sum total of Time Lord knowledge. This vast data store is used to show events from the Doctor's life as evidence in the trial. The Valeyard, using a copy of a key stolen from the Keeper, has already gained access to the Matrix. Not only has he tampered with the evidence, but within the Matrix he has created an industrial fortress from which to stage his last stand against the Doctor and execute his plan to destroy the High Council of the Time Lords.

The Sixth Doctor in the nightmare world of the Matrix.



The Doctor on trial, prosecuted by himself!

Still at LARGE...?

The Doctor defeats his future self, destroying the Valeyard's nightmare world within the Matrix. With all charges against him dropped, the Doctor departs in the TARDIS with Mel, leaving the Inquisitor to rebuild. She tells the Keeper to requisition anything he might need, but the Keeper is not feeling quite himself – the Valeyard has taken his place! Free to roam the universe, will this evil version of the Doctor one day return to seek revenge on his past?

Pages from the rehearsal script of Part Thirteen of *The Trial of a Time Lord*.

- 13/12 -

INQUISITOR: (cont) After which you have the right to cross-question them on what they have said. That is the procedure.

VALEYARD: My Lady.

(THE MASTER WATCHING THIS EXCHANGE, IS GRINNING)

MASTER: If I might interced -

INQUISITOR: You have no part in these proceedings, sir!

MASTER: Corporeally, of course not. But I am present - and enjoying myself enormously. ~~I merely wished to comment on the shortness of the Valeyard's memory.~~ p14

INQUISITOR: In what respect?

VALEYARD: My Lady -

(SHE WAVES HIM ASIDE)

INQUISITOR: Let him continue.

MASTER: The Valeyard - or, as I have always known him, the Doctor - is amongst my most constant and determined foes. And now he effects not to recognise me!

VALEYARD: This is clearly ~~a blatant~~ attempt by the Doctor's cronies -

THE DOCTOR: Now just a minute! Did you call him Doctor!

- 12 -

- 13/13 -

MASTER: Your twelth and final incarnation ... and I may say you do not improve with age.

THE DOCTOR: Can anyone believe that this worm, this lackey of the High Council's -

MELANIE: He is very like you round the eyes.

THE DOCTOR: Rubbish!

MELANIE: And the mouth. When I first saw him I thought to myself -

THE DOCTOR: Shut up!

MELANIE: (CONTINUING) I thought (POINTS AT VALEYARD) he has to be the Doctor's brother.

(THE INQUISITOR RUBS HER BROW RATHER WEARILY, TRYING TO ACCOMMODATE THIS NEW TURN OF EVENTS)

VALEYARD: My Lady, these scandalous accusations ...

(SHE STOPS HIM WITH A LOOK)

INQUISITOR: The single purpose of this trial is to determine the guilt or otherwise of the Doctor on the basis of the evidence that has been presented. Anything else is, for the moment, irrelevant.

- 13 -

- 17 -

THE DOCTOR: (ALMOST TO HIMSELF) In all my wanderings through the universe I have battled against evil. Against power-mad conspirators. I should have stayed on Gallifrey, the oldest civilisation - decadent, degenerate, and rotten to the core! Power-mad conspirators! (HE LAUGHS MADLY) Daleks. Sontarans. Cybermen. They're still in the nursery compared to us. Ten million years of total power. That's what it takes to be really corrupt.

MELANIE: Take it easy, Doc.

INQUISITOR: (NODS) These unseemly outbursts do not assist the court, Doctor.

THE DOCTOR: Unseemly outbursts! If I hadn't visited Ravolox, as I then thought of it, the High Council would have kept this outrage carefully buried - as they apparently already had for several centuries!

MASTER: I must agree - you have an endearing habit of blundering into these things, Doctor. And the High Council took full advantage of your blunder.

INQUISITOR: Explain that.

MASTER: They made a deal with the Valeyard to adjust the evidence - in return for which he was promised the remainder of the Doctor's regenerations - p12 p13

MELANIE: (POINTS) Doctor!

(THE VALEYARD IS SLIPPING FROM THE ROOM)

Compiled by: Mark Wright

ACE in the 80's

As street teen, Ace, Sophie Aldred broke the mold of the *Doctor Who* companion, being more likely to hit a Dalek with a baseball bat than scream at it. Darren Scott dodges the blows...

It's not the first time Sophie Aldred has found herself in a crypt. Except this time it's not monsters and explosives she's dealing with – it's a journalist and a cup of tea.

"Which one doesn't have any caffeine?" she asks the waitress in the wonderfully Gothic crypt – that's now been converted into a cafe – that we meet in.

Blimey! What would Ace say? Sophie, obviously, doesn't live the high octane time travelling life of the Seventh Doctor's former companion. She's currently in high demand for voiceover work, as well as reprising her *Who* days on audio for Big Finish Production's *Doctor Who* audio dramas.

A devoted wife and mother of two, Sophie is tiny and smiley and looks hardly changed since stepping about the TARDIS in late 1987, starring in what was to be the last two seasons of ongoing adventures for 16 years.

"Surprised and delighted," she replies when asked how she feels about the continued interest in her role as a tomboy teenager with a penchant for explosives. "Who'd have thought that I'd still be here, all these years on, talking about *Doctor Who* and going to conventions and still being very much involved with the whole family?

"I do remember going to a convention very early on, when I'd recently got the part, and seeing Lis Sladen [Sarah Jane Smith] and Katy Manning [Jo Grant] were there in the green room and I looked over to them and thought to myself [gasps] 'still doing conventions, and they did it such a long time ago' and now I'm doing it *way* longer than they had been at that time..."

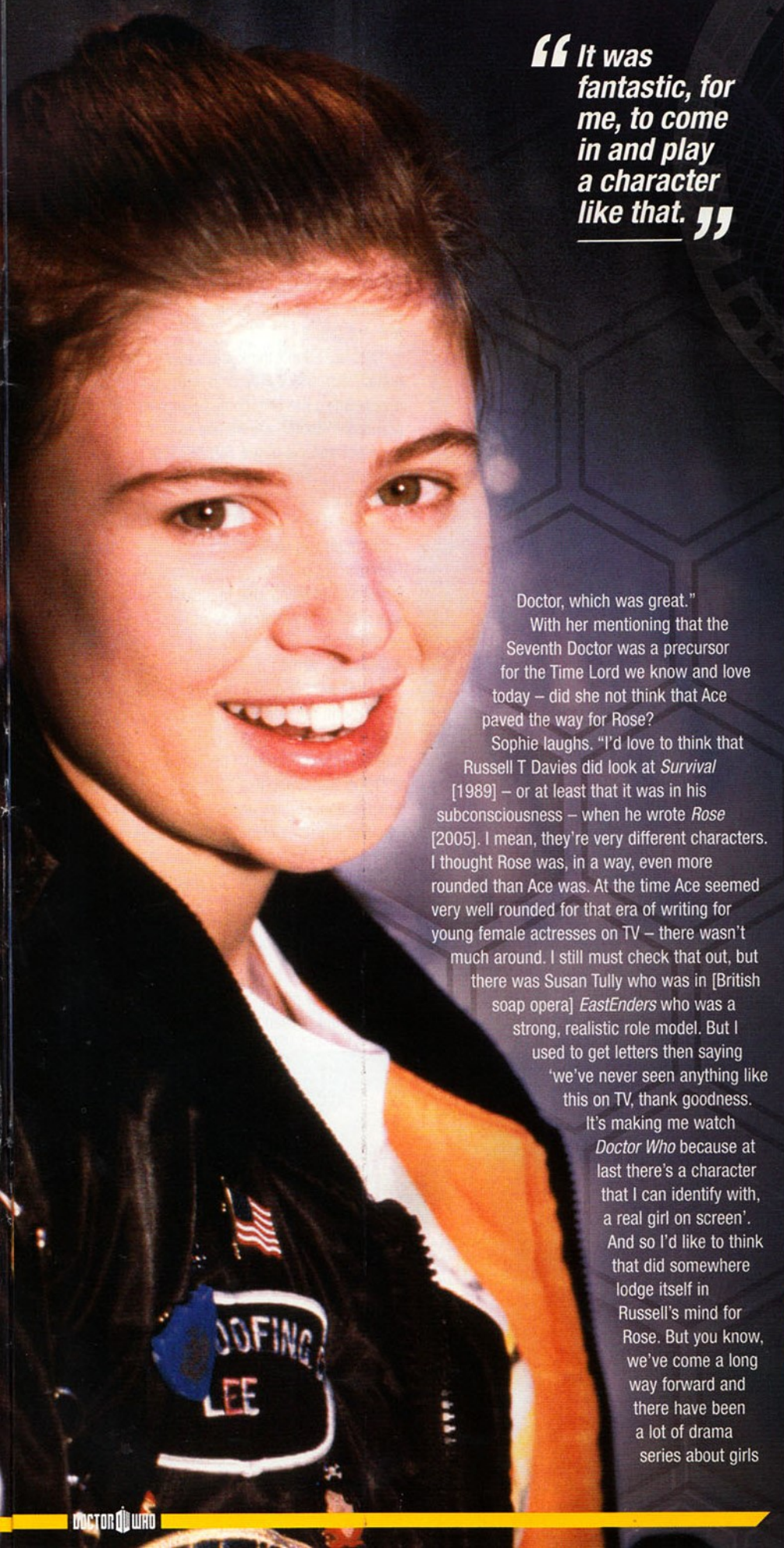
I start to ask what the response from new fans to the original series has been before catching myself. Original? Classic?

"Classic, classic." There's a pause. "Old. Ancient," she laughs.

She's enjoying a whole new legion of admirers asking the same old questions about her particular favorites though she now admits "over the years I've tended to look at it and sort of go 'OK, let's re-evaluate here'." There's one thing she's still sure of though.

"Sylvester's Doctor, I think, is really great. And I think at the time everyone was – the fans certainly – dissing his Doctor and saying 'oh it's not like it used to be'. And I think it *may* have been true of the first couple of stories, where he hadn't really gotten into the stride of it, but certainly by stories like *The Curse of Fenric* [1989] and *Ghost Light* [1989], looking at it there was this manipulative, quite shadowy, dark Doctor who was obviously a precursor for the Doctor that you see now really, multi-faceted. Sylvester was always very keen on promoting that and deepening the character of the

Ace and the Doctor dig that crazy rhythm in *Remembrance of the Daleks* [1988].



> "It was fantastic, for me, to come in and play a character like that."

Sophie is announced as the Doctor's new companion.

Doctor, which was great."

With her mentioning that the Seventh Doctor was a precursor for the Time Lord we know and love today – did she not think that Ace paved the way for Rose?

Sophie laughs. "I'd love to think that Russell T Davies did look at *Survival* [1989] – or at least that it was in his subconsciousness – when he wrote *Rose* [2005]. I mean, they're very different characters. I thought Rose was, in a way, even more rounded than Ace was. At the time Ace seemed very well rounded for that era of writing for young female actresses on TV – there wasn't much around. I still must check that out, but there was Susan Tully who was in [British soap opera] *EastEnders* who was a strong, realistic role model. But I used to get letters then saying 'we've never seen anything like this on TV, thank goodness. It's making me watch *Doctor Who* because at last there's a character that I can identify with, a real girl on screen'. And so I'd like to think that did somewhere lodge itself in Russell's mind for Rose. But you know, we've come a long way forward and there have been a lot of drama series about girls in council estates. But I do see that relationship with the Doctor and that whole background of the family and I'd like to think there's a nod towards Ace."

Well, consider that Ace had more of an explored backstory than every previous companion – was this as far as they were willing to push this in 1989?

"Yes, at the time I think it was. I think it was very brave of JNT [producer John Nathan-Turner] to let [script editor] Andrew Cartmel have his way with that, because JNT could've looked at it and gone 'whoa, this is not what *Doctor Who*'s all about'. But Andrew was a very confident, very young script editor who'd not had much of a track record. It was an extraordinary relationship; they were like chalk and cheese. There was JNT with his voddies and cigarettes, friends with Kate O'Mara and Bonnie Langford and there was Andrew Cartmel talking to Sylvester and me about the miners' strike and radical feminism. It was really weird, these two worlds collided and I think worked really well together. John certainly realized that Andrew knew more about what was cool and cred at the time and left him, really, to his own devices with the development of Ace's character. It was fantastic, for me, to come in and play a character like that."

Before the show vanished from our screens in 1989, had she signed up to return in 1990?

"Sylvester and I were both on an optional contract for the next season, the option obviously going both ways. By that time I think JNT was really struggling to keep *Doctor Who*.

We had no inkling. It had been sort of vaguely suggested that I would go out halfway through the next season, but I don't think I'd brought that too much into my consciousness because it was a bit too sad to think of leaving. But then before any of that could be developed the news came through that we weren't going ahead anyway."

So, had anything actually been written for the season that wasn't to be?

"The ideas really weren't as developed, as fans thought they were. When the previous hiatus [in 1985/86] happened that was very much in the bag, whereas this was a couple of ideas.

"I remember [writer]Ben Aaronovitch and Andrew going off in a huddle and giggling about this idea that Ace was going to be the captain of the Starship Enterprise and not have a clue about what she was doing. They'd also thought of this new companion, but I couldn't really go there, it was too heartbreaking. New companion? What? With my Sylvester? How dare you!"

She laughs when we discuss that since the series ended in 1989, via comic strip, original novels and fan movies, Ace has had many departures. Does she consider any of them to be a definitive finale for her character?

"No. No. I don't think she's every really gone. I did have a little chat with someone that maybe she's the only companion who never leaves the Doctor and he has to watch her grow old and die in the TARDIS. That would be an amazing thing."

That's a bit grim Sophie.

"It is! It's very grim. In a crypt," she laughs.

Although she never made it into the 1996 TV movie (its producer, Philip Segal apologized to her for not being able to include her) there was recently mention made of what Ace was currently up to in an episode of *The Sarah Jane Adventures*, written by Russell T Davies.

"Some kind of global or universal charity, going round the universe doing good works..." she scrunches her nose. "Yeah, I'm not too sure about that Russell. I think she'd have to be doing something like Greenpeace. Definitely direct action. I'd love her to be in space in the Rainbow Warrior, maybe a slightly battered old starship that she's picked up from somewhere. Really kind of continuing the Doctor's work, righting wrongs throughout the universe."

I mention that Ace kind of went that way in the more 'adult' *Doctor Who* New Adventures novels, published by Virgin Books in the 1990's, but now out of print.

"Well I didn't read all of them," she admits.

"I was told about them. I don't think she'd have got married, for example. And I quite like the idea of her. When [author and visual effects designer] Mike Tucker and I wrote the book *Ace!*, they put a picture of me in this tight rubber suit on the back with lots of guns. That was quite fun. A sort of Lara Croft idea."

Pervo Shine!

She laughs when I ask if that wasn't just fans perving her up.

"I think they had the idea and I thought 'hey, why not? This is great!' I'm a bit too old to do it now maybe, so my time was limited – I had to quickly get it in before I hit 40.

So, err... This rubber suit – what happened to that then?

"Ah, well that's a story! That was borrowed from a little backdoor shop called Shh! You had to knock on this door and they look through a little hatch. We were let in and they had all this wonderful gear which I'd never seen the like of before. The woman who ran the shop brought out this rubber suit which was remarkably small and I thought 'how am I going to get in that?' I said 'are there any tips for getting into something like this?' and she said 'talcum powder's in the changing room'. You had to cover yourself in talc so that the rubber doesn't get too hot when you put it on. It was a great experience for me because I'd never really done much rubber before."

There's my headline, I tell her and she laughs.

"They gave us this canister of spray-on stuff, she said 'you might need this to buff it up, give it a bit of a gleam'. We looked at the can and it was called Pervo Shine! Fantastic. So we took our Pervo Shine and our rubber suit and we went and we did a photo shoot."

Photo scrapbook aside, it's becoming quite the thing now for former

Cupboard love for Ace in *Ghost Light* [1989].

> *"I remember Ben Aaronovitch and Andrew going off in a huddle and giggling about this idea that Ace was going to be the captain of the Starship Enterprise."*

Doctor Who stars to put pen to paper – is there another book in Sophie?

"I'd love to do a book eventually, but when I'm a little old lady, when I've done all my character parts playing little mad old ladies. I just don't feel that I'm old enough or that I've lived enough yet. Maybe I'll wait for a few people to die and then I can tell some tales."

Now she's getting morbid!

"Sorry!" she says, almost shocked. "I'm really not very morbid."

We can put it down to the surroundings. Let's talk about a different kind of dearly departed – her bomber jacket went up for auction recently. Was she tempted?

"Well I have to admit, and I have told the guy who bought it, that it wasn't *the* bomber jacket, which is sitting in a cupboard upstairs in my house."

She laughs when she sees how excited I get and continues.

"It was the last convention I did with Nick Courtney [the late actor who played the Brigadier] and this guy came up and said 'please tell me that it's *the* jacket' and I said 'well it's not the main jacket, but it was my stunt jacket', which is as good as, because it's the one that went in the river, and in the tank when I nearly died, so it's quite a historic little jacket. There's a few floating about, but I have got my one. And for many years it did have a little note in the pocket saying 'please return to room so-and-so at the BBC' but then I reckoned 'well they've sold off the costume department so room so-and-so probably doesn't exist now', so it's probably best in my safe-keeping."

> ***"I'd love to do a book eventually, but when I've done all my character parts playing little mad old ladies."***

I confess that, as a kid, I would've *loved* that jacket and that she and Sylvester have remained my favorite Doctor and companion.

"It's great to hear you say that because at the time we did feel – well, I did but I think Sylv would say the same – we did feel that we were sort of fighting a losing battle with the fans. There was a very vociferous and, as we realize now, probably a small minority of fans who had got very fed up with John Nathan-Turner without realizing the full extent of how dedicated he was to the programme. He was trying every trick in the book to increase the ratings by getting people like Ken Dodd [the Tollmaster in 1987's *Delta and the Bannermen*] and Kate O'Mara [the Rani in both 1985's *Mark of the Rani* and 1987's *Time and the Rani*]. Big names who may not necessarily have been associated with serious drama but who were getting inches in the paper, something John was very good at. It was something that I think the fans neglected to realize actually, it was really JNT trying to hold on to *Doctor Who* and getting the BBC to realize that there was still some mileage in it. So yes, it was a difficult job we had. But then, on the other hand, when you consider a story like *Ghost Light* and the caliber of the actors we had in that. I mean that was *amazing* that people would still do it. Sylvia Syms still says whenever I see her that she absolutely *loved* her time doing *Doctor Who*. She took it very seriously. Well, apart from the times we were having a complete laugh about it. And she's very, very fond of it still."

And, of course, *Ghost Light* still looks incredible, despite people saying they didn't understand it.

Ace and the Doctor visited wartime Britain in *The Curse of Fenric* [1989].

"Well I don't think it matters so much," she reasons. "Look at some of [current head writer on *Doctor Who*] Steven Moffat's stories – they're very dense. Even Neil Gaiman's [*The Doctor's Wife*]. The beginning of that, with Uncle and Auntie, was like Samuel Beckett. Just because something doesn't completely make sense – especially to fans – it's nice to have something that's multi-layered that even children can look at it and go 'well I didn't understand it, but I know I liked it'. What about Shakespeare? People are always saying to children 'go and watch Shakespeare' and they go 'I don't understand it' and adults go 'ah well...' Why not the same in *Doctor Who*? I thought it was great. There were some really brilliant moments in *Ghost Light*, and as you say, period drama is something the BBC does exceptionally well."

She's momentarily stumped when asked for her defining *Doctor Who* moment.

"Oh golly. In hindsight, having done it, it was beating up a Dalek with a baseball bat. Because nobody's ever done that before and I hope nobody ever does that again because I think that was so Ace – it really sums up the character that she'd blimmin' take on a Dalek with a baseball bat. For me, I suppose, overall the whole sort of package is probably still being involved. The fact that I'm still involved and people want to hear about it. That I've met childhood heroes and worked with them, like Nick Courtney and Lis Sladen. Boy was I glad to have known them, especially now. To be on hugging terms with [Fourth Doctor] Tom Baker – amazing! To have performed a scene from *The Navy Lark* with [Third Doctor and *Navy Lark* regular] Jon Pertwee on stage in Chicago. These bizarre things that I never thought would happen to me."

She's only got positive things to say about an ardent fanbase of over 20 years, many of whom have now become friends.

"It's great to think that something we did all those years ago is still affecting people in that way. I meet people who are involved in *Doctor Who* now and that's lovely as well. I've bumped into Karen Gillan a couple of times and that's been brilliant, so lovely to meet her."

Ah Karen, she's fond of a party.

"So I hear. Good on her I think! I was very upset to hear somebody saying 'oh, that girl, she's in trouble for partying'. I thought 'well, goodness. Isn't it because our press is so intrusive now?' Lucky they didn't come to a few of our parties, that's all I can say..." she chuckles. "It's always the same, it's been ever thus. And fantastic. You work very hard, you let off steam, like in any other job."

Mention of Karen means it's time for the obligatory 'would she appear in the new series?' question.

"Yeah I'd love to go back. I'd love to just find out what they think happened to Ace. I'd love to work with a young Doctor, that'd be an interesting dynamic, to have an older Ace and a younger Doctor. I haven't met Matt. Apparently he's a bit bonkers.

"He's my kind of bloke I have to say, I do like a bit of bonkers. Funnily enough, the only man – since I met my husband all those years ago – the only man who I've ever just felt a bit quivery for was when David Tennant walked into the green room when we were doing a Big Finish audio together. And again, there's something about him – those eyes...

> **"Matt's my kind of bloke. I have to say, I do like a bit of bonkers!"**

And then it's very funny because I'm doing this cartoon at the moment and my agent sent an email through [about who would be in it] and my husband said 'it's somebody you fancy' and I said 'I don't fancy anybody darling, there's only you' and he said 'no, it's a story you always tell' and I went 'not David Tennant!' So it's very funny, we've been working together on a cartoon. It's funny, I think probably because I'm so settled with my family, he's really settled with his family so I don't fancy him anymore. I absolutely adore him, he's just so wonderful."

Does he know that story?

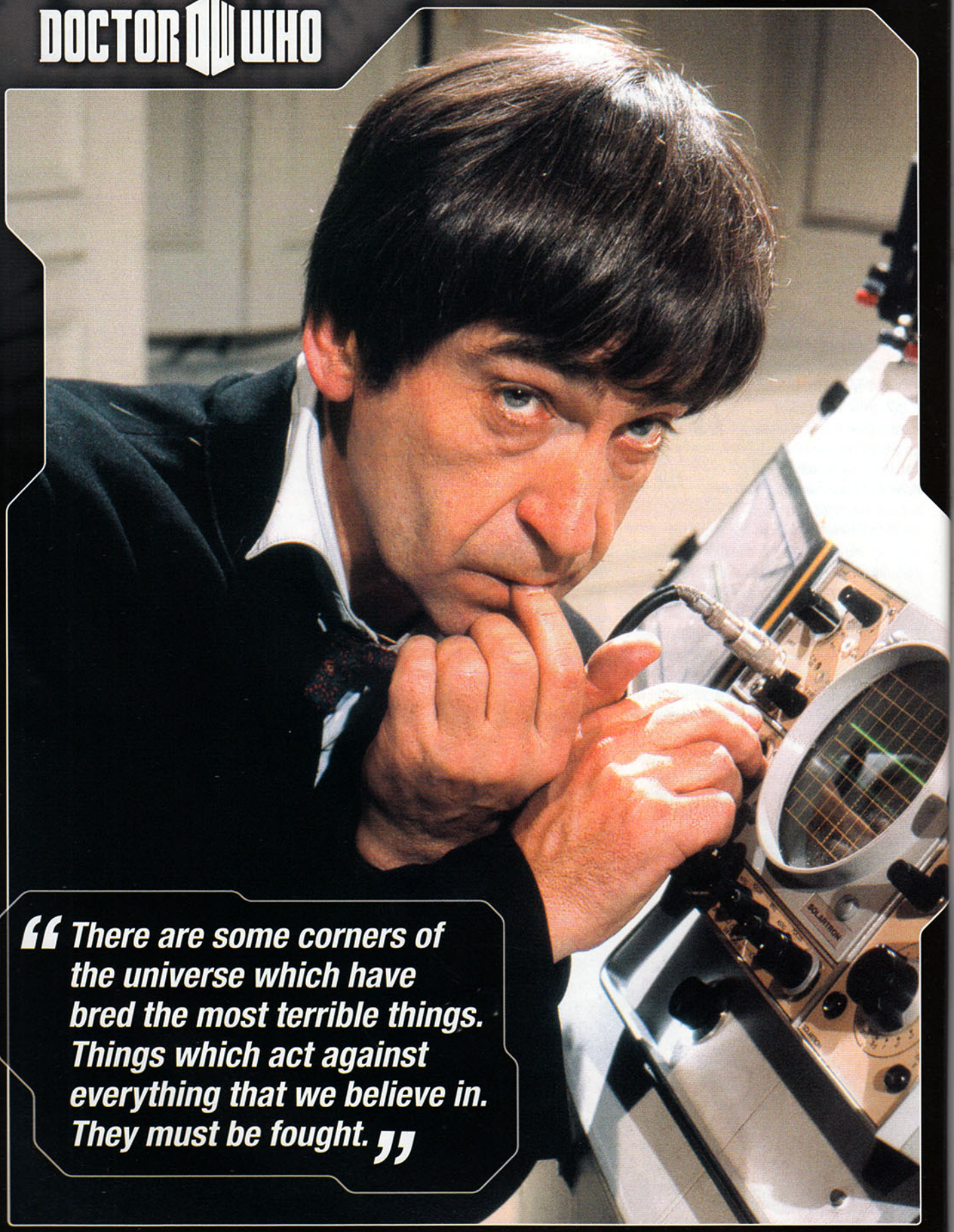
"Actually no, I don't think I've told him!" she grins. "I'll have to tell him one day. It's funny. When we sat down at the last recording we did a couple of weeks ago and we started talking *Doctor Who* and the light came on. I just thought 'ahhh', the fan light came on..."

And who can blame him, talking to a TV legend... But what's it like to be an 1980's icon?

She thinks for a moment. "It's *great* to be an 1980's icon, how fantastic. At least I didn't have to have the hair to go with it..."

THE SECOND DOCTOR 1966 - 1969

DOCTOR WHO



"There are some corners of the universe which have bred the most terrible things. Things which act against everything that we believe in. They must be fought."

The Second Doctor was a master of disguise, passing himself off as an Earth Examiner; Doctor von Wer, a German medic; an aged washerwoman; a Redcoat; a priest of Amdo and a sailor – and that was just in his first few adventures. His greatest disguise, however, was the one he adopted most of the time, that of a short, scruffy, bumbling man in an ill-fitting jacket. Behind the flustered exterior was a fierce intellect and a core of steel, but few of those he encountered realized this truth – at least, not until it was too late.

Despite having been 'renewed' and given a new body and personality, this Doctor could be as manipulative as his predecessor – sometimes even more so. He disliked computers, preferring to rely on his own wits and calculations. The Second Doctor was a free spirit who finally revealed why he left his own people: he was bored with a mighty race that never used its own powers. The Doctor could never be content simply to observe and gather knowledge when there was a universe to explore – and to help.

THE DOCTOR'S EFFECTS

RECORDER: Instrument the newly regenerated Doctor uses to 'talk', which he's also fond of playing at inappropriate moments.

500 YEAR DIARY: Diary that the Doctor consults to remind himself of past events and encounters.

FUR COAT: A coat to wear in cold climates such as Tibet, but which unfortunately makes the Doctor resemble a Yeti.

HOLY GHANTA: A sacred relic of the Detsen monastery, given to the Doctor to look after in 1630.

SONIC SCREWDRIVER: Device that can undo screws using sound waves.

COMMUNICATION CUBE: Box used to store thoughts to be sent to the Time Lords.

GALACTIC GLITTER: The Doctor keeps fireworks in his pocket (children are advised not to try this at home).

Some of the other objects the Doctor possesses include: a stethoscope, a sword, spacesuits, broken bagpipes, a bag of jelly babies, an umbrella and a (non-sonic) screwdriver.

REGENERATION

The Second Doctor turned to his own people, the Time Lords, to help send home all the humans caught up in the War Lord's war games – although he knew he was risking his own freedom. After being put on trial, the Doctor was given what the Time Lords considered a lenient sentence: he was exiled to 20th century Earth with the secret of the TARDIS taken from him, and his appearance changed so he would not be recognized on the primitive planet. As the Doctor refused to choose a new face for himself, the decision was taken for him...

COMPANIONS

POLLY

Quick thinking Polly had a keen sense of justice and scorned those who gave in to tears instead of taking action. Although Polly threw herself into the Doctor's adventures, she was desperate to return home to 1960's England.

BEN JACKSON

Ben dealt with each situation as he found himself in it, using his common sense and practicality to survive. He treated the TARDIS like the ship he sailed on Earth and was keen to explore the strange places to which it took him.

JAMIE McCRIMMON

Jamie, a Highland piper from 1746, often found himself out of his depth on his travels through time. He was the brawn rather the brains of the TARDIS crew, but was always loyal to the Doctor and protective of his female companions.

VICTORIA WATERFIELD

Orphan Victoria accepted the Doctor and Jamie as her new family. Although she tried to be brave and could be headstrong, the frequently kidnapped Victorian girl found herself scared a lot of the time.

ZOE HERIOT

Astrophysicist Zoe was used to being the cleverest person around. She was logical, brainy and often patronizing of those she considered her intellectual inferiors; a human computer who wanted to travel with the Doctor to learn how to feel emotions.

Compiled by Jacqueline Rayner

The Doctor's WHEELS

These days, the Doctor only has one mode of transport: the TARDIS. But a long time ago, when the Time Lords exiled the Doctor to Earth and forced him to change his appearance, he fell in love with another type of vehicle: the humble automobile. Richard Dinnick reveals the story of the Doctor's cars...

When Jon Pertwee took over the role of the Doctor from Patrick Troughton in 1969 it was a chance for the production team to restructure the show. They needed to cut costs and the idea that they came up with was to keep the Doctor on Earth. They would team the Time Lord with the newly-created UNIT (which had seen its debut in the 1968 story *The Invasion*), as the organisation's scientific advisor. This meant the Doctor would be stranded on Earth and he needed to get from A to B without using the TARDIS.

In his first story, *Spearhead from Space* [1970], the Third Doctor is seen trying to escape from Ashbridge Cottage Hospital by stealing a car. This 1927 Vauxhall 14/40 Princeton Tourer had the license plate NF 3226 and has also appeared in a number of other TV productions, notably *Reilly, Ace of Spies*, *Dad's Army* and *The Benny Hill Show*.

The Princeton Tourer was not a practical vehicle to use on a regular basis, so the production team went to a company called Siva/Neville Trickett (Design) Ltd. They manufactured a kit that looked like a vintage car called 'The Edwardian'. This made-to-order vehicle came in two designs: a two-seater 'roadster' and a four-seater 'tourer'. The producer of *Doctor Who* at the time, Barry Letts, opted for the four-seater version and the Doctor's and Bessie, as she was to be called, made her first appearnace in *Doctor Who and the Silurians*. As Bessie is the four-seater model, the common description of her as roadster is in fact, not accurate. She should really be referred to as the Doctor's yellow Edwardian *Tourer*!

Bessie was built by the Siva factory for the BBC on the chassis of a Ford Popular first registered on May 5 1954 and bore the license plate: MTR 5. As a kit car, the Edwardian Tourer came with a host of extras including bulb horns, coach lamps, 'artillery' wheels, a luggage trunk, seat coverings and a carpet. Bessie had all these and cost the *Doctor Who* production office almost £500 (approximately £4,500 today or $7,200)!

The license plate seen on screen ('WHO 1') was not available, so false plates were used instead. However, to avoid breaking the law, the car could only be fitted with these when it was standing still or being driven on privately-owned land. When on a public highway the car was generally filmed in long shot or in extreme close up so that the license plate could not be seen.

Jon Pertwee and his co-stars pose in Bessie to promote the launch of the 1971 series of *Doctor Who*.

Bessie made numerous appearances in *Doctor Who* over the next four years. During *The Ambassadors of Death* [1970], an 'anti-theft device' on the dashboard is used to glue people to the car. The story also marks the first time anyone else is seen driving the car: firstly the Doctor's companion, Liz Shaw in Episode 3 and then, in Episode 7, the Brigadier.

The following year, Bessie appeared in *Terror of the Autons* and *The Mind of Evil* before playing an instrumental role in capturing the Master in the last episode of *The Dæmons*, albeit with a new remote control device being operated by the Doctor.

In *The Time Monster* [1972], Bessie gets fitted with a 'Super Drive' (a red instrument on the dash) that makes the car go unbelievably fast.

Although an Earth-bound vehicle, Bessie was no stranger to traveling in time and space. In *Inferno* [1970] we get to see her journey to a parallel Earth. In the tenth anniversary story *The Three Doctors* [1972/3], she is transported to Omega's anti-matter universe inside a black hole. Then, in the twentieth anniversary Special, *The Five Doctors* [1983], the car is taken to the Death Zone on the Doctor's home planet, Gallifrey.

Bessie's appearances started to become less frequent after *The Three Doctors* when the Doctor was once more given his freedom to wander time and space in the TARDIS. Although both would be reunited for *The Five Doctors* in 1983, Bessie and the Third Doctor made their last two regular appearancs together in *The Green Death* [1973] and then *Planet of the Spiders* [1974] in which Bessie shared screen time with the Doctor's new car – more of which later. Finally, The Fourth Doctor broke his ties to UNIT and abandoned Bessie after the events of his first adventure, *Robot* [1974/5].

Following her guest appearance in *The Five Doctors*, the next time we see Bessie is in the Seventh Doctor story *Battlefield* [1989], in which the Brigadier says he's kept her in mothballs. She has undergone a change of registration with her vehicle plate now reading 'WHO 7' instead of 'WHO 1'. We later see the Doctor's companion, Ace, driving off in Bessie at the end of the story

By this time, the car had a longer 'nose' or hood because the original Ford 10 engine and gearbox were no longer usable and were replaced with a 1172cc engine and gearbox from a Ford Anglia, the same type of car as used in the *Harry Potter* movie franchise.

Bessie's final, rather brief appearance in *Doctor Who* was in *Dimensions in Time* in 1993, which was part of the BBC's annual *Children in Need* charity appeal. Captain Yates arrives in Bessie to collect the Third Doctor and take him to a meeting with his old friend, the Brigadier.

After her last TV appearance, Bessie was on display in various *Doctor Who* exhibitions in the UK. The last of these was the Blackpool *Doctor Who* exhibition, which closed on November 8 2009. She subsequently turned up on loan to the Heritage Motor Centre in Warwickshire, England until 2010.

Where is Bessie today? Paula Al-lach, head of exhibitions and events at BBC Worldwide is the person in the know. "At the moment, Bessie is in secured storage," she assures us. "We're not saying where. We want to keep her in the best condition possible should she come out on display in the future."

BBC Worldwide has a new Live Event Department and one of the areas being looked at is how the BBC can celebrate *Doctor Who*. "Part of that was to open the *Doctor Who Experience* at Olympia in London, which will be moving to Cardiff, Wales in 2012," Paula explains. "Unfortunately, it wasn't possible to put Bessie into Olympia because the display is on the second floor."

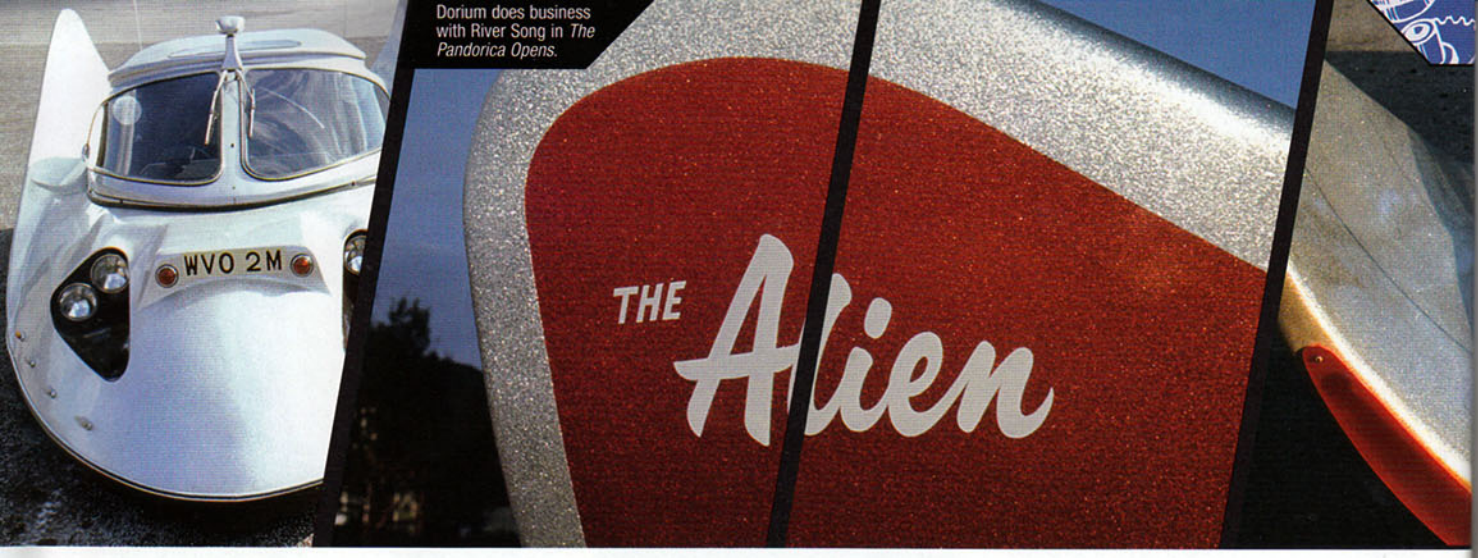
So when will we see her? "We have plans to hold other events based around *Doctor Who* that we're not ready to announce yet," Paula says, "but she will come out on display again at some stage."

Good news.

Date of Liability	01 05 1997
Date of First Registration	05 05 1954
Year of Manufacture	1954
Cylinder Capacity (cc)	1172CC
CO2 Emissions	Not Available
Fuel Type	Petrol
Vehicle Status	Unlicensed
Vehicle Colour	YELLOW

Date of Liability	01 01 1997
Date of First Registration	01 11 1973
Year of Manufacture	1973
Cylinder Capacity (cc)	975CC
CO2 Emissions	Not Available
Fuel Type	Petrol
Vehicle Status	Unlicensed
Vehicle Colour	SILVER

THE WHOMOBILE



Dorium does business with River Song in *The Pandorica Opens*.

Our chances of seeing the Doctor's other car are, alas, far slimmer. This is because the 'Whomobile' was never owned by the BBC. The vehicle was actually called 'The Alien' and was privately commissioned in 1973 by the Third Doctor himself, Jon Pertwee after a chance meeting with a young designer called Pete Farries.

Jon had been asked to open the new Ford Main Dealers showroom in Nottingham, England. It was there that he met Pete, who had also been asked to participate because he had built a 'Hot Rod' from an old model T Ford called the Black Widow. At that time, Pete was heavily involved with the kit car and drag racing fraternity and asked Jon if he would like to come and open an American car show they were holding.

"Jon was a real petrol-head," Pete tells *Insider*. "He loved cars and we hit it off straight away. He was very keen to come along."

During that event, Jon asked Pete if he could design him a car that looked like a flying saucer that he could use in *Doctor Who*. But it also had to be street legal! "I grabbed the only piece of paper that was around – the back of a *Titbits* magazine – and sketched it out with a felt-tip pen and said 'something like this?' and Jon said 'Exactly like that'!"

So, there were no plans or blueprints. Pete built the car completely from scratch and all from a plan in his head. "I knew because of the shape of the thing we'd need to build a three-wheeler," Pete says. "I managed to get an engine and gearbox from Chrysler. It was a high-performance Chamois 975cc engine for a Hillman Imp."

Pete drew out the oval shape of the car on the concrete floor of his auto repair shop in Nottingham. "We did a basic wire frame and covered it with hessian or sackcloth," the designer explains. "Then we spread wet plaster – the sort of thing you'd get on a broken arm – over the top. And then we filed and cleaned all the plaster so it was smooth."

Pete put the car together using only two fiberglass sections. When it was finished, The Alien was 14 feet long and seven feet wide mounted on to a steel chassis. The eight-inch rubber skirt – that only clears the ground by about two inches – was added to make the whole thing look like it was floating on a cushion of air, like a hovercraft. Pete arranged for a friend of his to design a logo for the car and "The Alien" was duly painted on both wings. The nearest registration number to "WHO" that Pete could obtain was "WVO 2M".

Pete had a lot of fun driving the car about for special appearances with Jon and for filming with the BBC before it had appeared on TV. Several minor road accidents were caused by people staring at the 'Whomobile', as it became known, and not watching where they were driving! It also attracted much interest from the police. "There was one time when we were driving it down Park Lane in London late at night and we had about 20 police cars behind us," Pete recalls. "They pulled us over and they didn't believe the car was roadworthy, but of course it was!"

The car made its on screen debut on February 2, 1974 in the fourth episode of *Invasion of the Dinosaurs*. The Doctor asks the Brigadier if he has "that new car of mine" and then goes outside. This scene was filmed on September 23 1973. The Alien wasn't quite finished when filming began on the story and the vehicle had to be fitted with a temporary windshield.

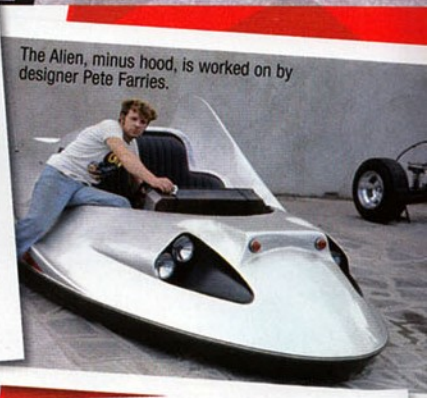
"Because Barry Letts asked us for the car three weeks early, I had to make a top for the car in a hurry," Pete explains. "I phoned round everyone I knew and we managed to find a firm on the Isle of Sheppey that made us a screen from safety glass."

When she saw the car on the first morning of filming at Smithfield Meat Market in London, the director of the story, Paddy Russell didn't like the fact that its name was painted on the wings and ordered that it be removed. Once this was done, shooting could get underway.

Having been filmed for the Doctor's arrival at a London Underground station, Pete says the car was meant to feature in a subsequent scene of the Doctor running from the station and jumping into the vehicle. "But when he jumped into the car, Jon broke the windscreen and the filming had to be abandoned." The Whomobile was then replaced by an Army Land Rover in several chase sequences.

The car did not then appear again until Jon Pertwee's swansong, *Planet of the Spiders*, although, once the temporary windscreen had been repaired, the Whomobile did appear on the BBC TV children's programme *Blue Peter* on November 5, 1973, three months before it was seen in the show.

The car as it appeared in *Invasion of the Dinosaurs* with temporary windshield in place.

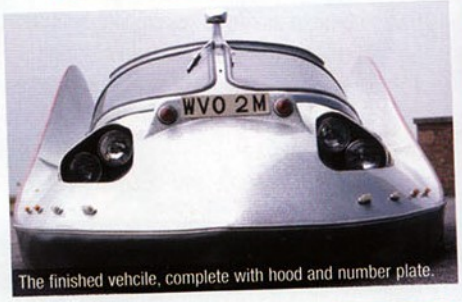


The Alien, minus hood, is worked on by designer Pete Farries.

When it appeared in *Planet of the Spiders*, the car had been completed and sported its proper windshield. 'The Doctor's Car' as it was called by the 1983 book *The Doctor Who Technical Manual* was now seen to fly as it pursued the villain, Lupton in Part Two of *Planet of the Spiders*.

After Jon left the role of the Doctor, he kept the car for personal appearances. It is reported that during this time he lent the vehicle to a bereaved fan on the condition he could borrow it back for conventions and other events. According to Pete Farries, it ended up in the possession of Pierre Picton, the man who owned the car from the 1968 film *Chitty-Chitty Bang-Bang*.

The Whomobile was then put in an auction and mislabelled as a motorboat. It was purchased as such and although Pete has subsequently done some work on the vehicle for its new owners, they wish to remain anonymous and keep the whereabouts of the car a secret.



The finished vehcile, complete with hood and number plate.

With thanks to Pete Farries for photography of the Whomobile.

The Doctor's cars were both available as part of the the *Doctor Who Invasion Earth* range of minatures in the mid-1990's.

Buying Bessie (and the Whombile)

While Jon Pertwee was the Doctor he suggested that Bessie would make an ideal toy, but this didn't actually happen until 2003 when Corgi released a die-cast model of the vehicle with the Fourth Doctor (Tom Baker) driving it. Bessie also appeared on several jigsaw puzzles in the 1970's and was released as a metal miniature by Black Tree Design/Harlequin miniatures as DW1009 for the *Doctor Who Invasion Earth* game.

The Whomobile has been less fortunate, making it to the concept design stage for both Corgi in 1974 and Dapol in 1991. The vehicle has also appeared as part of the *Doctor Who Invasion Earth* range of miniatures as pack number DW1008 and on the 1992 *Doctor Who* pinball machines released by Midway under the 'Bally' brand name.

"BEWARE the Black Guardian!"

THE KEY TO TIME

Whilst in his Fourth incarnation, the Doctor was dispatched by the White Guardian of light to recover the six segments of the Key to Time. Once assembled, the Key would have the power to freeze all of time, allowing the balance between order and chaos to be restored.

To prevent the all-powerful Key to Time falling into the hands of those that would use it for evil purposes it has been split into six segments. Hidden throughout space and time, each of the segments has been disguised to avoid detection.

To assist the Doctor in his mission to recover and reassemble the Key, the White Guardian arranged for him to be assisted by a young and inexperienced Time Lady called Romanadvoratrelundar, a name the Doctor was quick to shorten to just Romana. Although it was the White Guardian who had assigned Romana to the Doctor, he had appeared to her in the guise of the President of the Time Lords and Romana was unaware of the White Guardian's involvement in the affair.

To enable the Doctor and Romana to locate the segments, the White Guardian had given them a wand-like device known as the Tracer. When inserted into a socket in the control console of the TARDIS, the Tracer revealed the time/space coordinates of each segment. When in closer proximity to a segment, the Tracer could be used as a hand-held device that would home in on the segment.

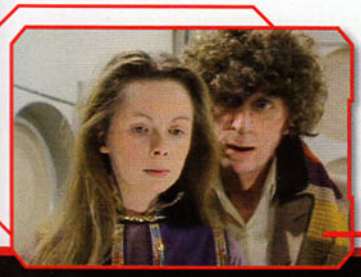
As his quest for the Key was about to begin, the Doctor was warned by the White Guardian that there also existed a Black Guardian who was eager to obtain the Key to Time for himself. If the Black Guardian was to succeed, the universe would be plunged into eternal chaos.

When each segment of the Key was located, the Tracer could be used to convert it back into its true form by simply touching it. The first segment was disguised as a large piece of valuable crystal known as Jethrik.
The Ribos Operation [1978]

Unware of its true nature, galactic con-man, Garron attempted to use the lump of Jethrik as part of a fraudulent scheme to sell the planet Ribos to a deposed monarch.
The Ribos Operation [1978]

TIME SCOOP

The fifth segment of the Key to Time was disguised as a Holy relic belonging to the Swampies of Delta Magna. The relic was swallowed by a squid which caused it to mutate and grow to a gigantic size. It occasionally rose to the surface of the swamp and was worshipped by the Swampies as a god.
The Power of Kroll [1978/9]



The sixth segment was disguised as a living being – the Princess Astra of Atrios who eventually, but temporarily, fulfilled her destiny and was transformed in the final segment of the Key.
The Armageddon Factor [1979]

The second segment of the Key was disguised as Calufrax – an entire planet! Unfortunately, Calufrax had become the latest victim of the planet eating world, Zanak, controlled by the Captain and Queen Xanxia.
The Pirate Planet [1978]

It was only once the Key was finally assembled that the Doctor realized that nobody – not even the White Guardian – should be allowed to possess its power and he decided to disperse the segments throughout space and time once more.
The Armageddon Factor [1979]

The renegade Cessair of Diplos took refuge on Earth in the 1970's, disguising herself as a native. Amongst her crimes was the theft of the Great Seal of Diplos which was in fact the third segment of the Key to Time. ***The Stones of Blood*** [1978]

"The Key to Time must not be allowed to fall into the hands of any one being."

Although Romana was quickly able to recover and convert the fourth segment of the Key on the planet Tara, it was soon stolen from her by the wicked Count Grendel who had plans to become the ruler of the planet.
The Androids of Tara [1978]

Initially unhappy to have had a new traveling companion forced upon him by the White Guardian, the Doctor soon warmed to Romana. He took it upon himself to prove to the young Time Lady that a classroom education was no substitute for first-hand experience.

Masquerading as the White Guardian, the Black Guardian attempted to trick the Doctor into handing over the complete and assembled Key to him. When the Doctor saw through the ruse, the Black Guardian swore to take his revenge.
The Armageddon Factor [1979]

The spectral Shadow was employed by the Black Guardian to thwart the Doctor's mission and to acquire the Key to Time.
The Armageddon Factor [1979]

"You fool, Doctor. The Key to Time is mine!"

Simon Fisher-Becker tells Darren Scott that he couldn't be happier to have been invited back to play Dorium Maldovar after his brief appearance in last year's *The Pandorica Opens*...

Dorium's Delight!

If you're ever feeling blue – yes, we're already going there with that particular pun – then a conversation with Simon Fisher-Becker will almost certainly cheer you up.

There's an awful lot of chuckling when chatting with Simon. And, given that the man who brings the enigmatic intergalactic rogue that is Dorium Maldovar to life isn't shy of a *Doctor Who* convention or event, there's every chance you might get to join in yourself.

The soon-to-be 50-year-old-actor had a near brush with cult status in *Harry Potter and the Philosopher's Stone* as Hufflepuff House ghost, the Fat Friar but, as we soon discover, is loving every moment as part of the *Doctor Who* family.

But before we go on we need to get something straight. In the traditional sense he's not a monster, though he's obviously an alien – is Dorium a goodie or a baddie?

"Now that is an intriguing question," he ponders. "What I will say is he's multi-layered. I think at his core he's quite a moral character, as has been proven in *A Good Man Goes to War*. But if he needs to do a dark deed he has no hesitation..."

Going with Dorium's better side, Simon has got his suspicions as to why he was due the Doctor a favor when the TARDIS came-a-calling in *A Good Man Goes to War*.

"I have to say that's still wrapped up in [head *Doctor Who* writer] Steven Moffat's imagination. But reading between the lines I think it's got something to do with Dorium's family. Because what I can tell you is, in an early draft there was reference to my mother, which never came through in the end. So I grasped that at the readthrough to find the depth of Dorium. So I suspect it's either got something to do with Dorium's mother completely, or to do with his family."

And are there any monsters that Dorium won't work with?

"No. Not really. He's money-orientated. I mean he's a true blue..." he chuckles, beating us to a lazy journalistic in-joke asking what his favorite color is.

"Well personally my favorite color is yellow and I've never really thought I look good in blue, but I have to say it's growing on me," he laughs. "And I do agree in the photographs people have been sending me – and I have to say thank you to the fans, the fan mail has been extraordinary, they've been sending me all sorts of photographs that they've been able to glean from the episodes that they've watched and I think I look quite fetching actually." He starts laughing at his own honesty, which sets us off again as we talk about how he'll now forever be signing blue pictures of himself, so to speak...

"It's amazing! I have to say it's a new experience in that sense that people actually come with a photograph of the character. Normally people have just asked me for my own photo. I'm quite chuffed actually."

Of course he's chuffed. And you know why? Because he's one of *us*.

"I've been a follower of *Doctor Who* right from [First Doctor] William Hartnell so I'm one of the fans," he beams. "When I went to the

Dorium repays his debt to the Doctor by hacking into the computer on Demons Run in *A Good Man Goes to War*.

first *Doctor Who* convention, what took me by surprise was the number of fans that are extremely serious and methodical about who they go to and what they want. I mean in some cases I was actually asked not only to sign my name but also to give a quote – one of my lines. Normally people just ask for a photo or a dedication...

"Seeing the little kids, the six-to-eight-year-olds walking around in their miniature *Doctor Who* outfits, it's quite fascinating really. I've not yet met a blue. So it'll be interesting to see if that comes along. I must admit, the response to Dorium from the first episode [2010's *The Pandorica Opens*] was immediate. I was really surprised because, as you know, I was only in one really short scene. But this time around the response has been huge. Absolutely huge! I'm still at the thoroughly enjoying stage. So if a message could get to the fans?" he asks and of course we say that we'll do our best. "I respond to all fan mail personally. So be patient. And a stamped addressed envelope guarantees a quicker return! Not that I'm being stingy! It's just that my local post office has recently closed down."

So he's not really like Dorium then...

He laughs. "No, I just have to get some more stamps."

Now that first scene. The one with Alex Kingston. It's quite camp.

"We were..." he agrees before thinking about what we've said. "How dare you!" he scoffs with mock offence.

"It was absolutely terrifying, for me personally. Everybody will say that I seemed very calm, cool and collected – but inside I was a wobbling jelly because, you know, I was suddenly sitting opposite Alex Kingston, who was absolutely delightful. She made things a lot easier for me. I've not worked with her before so I wasn't too sure how to react. And I got a bit, sort of, 16-year-old and didn't know what to say. I was frightened to say anything in case it all came out wrong," he chuckles.

Talking of 'having a moment' – apart from staring at Alex Kingston – was there one that stood out on *Doctor Who*?

"I have to say that it didn't really dawn on me – and this is how slow I am – that I'm actually in *Doctor Who* until the episode was aired. And it was the actual response of the fans that registered it. Oh my God! And of course, the BBC having Dorium in an iconic position on the pre-publicity, that really has hammered it home, so I have to thank everybody involved. I've become an iconic character!" he laughs.

Mention of pre-publicity means we excitedly discuss the prequel scene that Simon filmed for the mid-season finale.

"That came up out of the blue. Literally. No, no pun intended. I was sitting just waiting to do the next take in one of the scenes we were doing in *A Good Man Goes to War* and one of the producers came up and said 'Steven asked me if you'd be interested in doing a trailer' so I said 'yes, fine'. They said 'it'll be you and three other characters'. I said 'Oh excellent, marvelous...' and that was about half-past-five. And then about 11 o'clock at night when I got to my trailer the script was there, and I found that the three other characters were *mute*!" he says with obvious joy. "So in other words it was a monologue! Absolutely fab, but I had to have

"Everybody will say that I seemed very calm, cool and collected – but inside I was a wobbling jelly."

it all learned by the following morning. So that concentrated the mind, shall we say.

"Everybody was delightful, I had absolute fun. I cannot deny that at times it was a bit scary but I thoroughly enjoyed it. Having been a follower of *Doctor Who* for nearly 50 years I'm *chuffed*."

Though of course it now seems obvious to us, Simon had no indication that following his first scene in *The Pandorica Opens* Dorium would ever be seen again.

"None whatsoever. I did six lines, everyone was delightful. There were noises afterwards, people saying 'oh we've got to have Dorium back' and things like that. Some of the crew said 'oh you'll be back' but they *always* say that, on any project that I've been on. Of course, the decision's not mine to make. And as much as I hoped to return, I never dreamed what the return would be. So, no is the answer, I had no idea. I was just very happy to do my one scene opposite Alex Kingston."

Eye Patch Lady

One of Simon's co-stars from *A Good Man Goes to War* crops up in our conversation: the delicious Frances Barber who plays Eye Patch woman, Madame Kovarian.

"Oh!" he laughs. "Frances! She's an absolute *laugh. Hysterical.* She tells the most *extraordinary* luvvie stories. And when she's telling them she becomes the person that she's talking about! Which adds to the humor and she really does tell them extremely well. Again, I did have my moment sat opposite her saying 'oh my God I'm sat opposite Frances Barber'. She was very still in the big scene that we had together. So I was interested to see how it all came out and I have to say I'm absolutely delighted with that scene."

We start to ask, were it possible, if he would return again and he cuts us off immediately.

"Absolutely, no question of a doubt, no hesitation. *Yes* – where, when, how much? It's *Doctor Who*! I'm really chuffed because I've followed *Doctor Who* and I used to be *picked on* because I liked *Doctor Who.* Because people used to take the mickey out of the sets and all that, without actually taking on board that you were actually trying to absorb a storyline. The irony now is that *Doctor Who* is now the flagship programme for the Beeb. Amazing."

Working with Matt Smith is "absolutely delightful" Simon says, seemingly mirroring the opinion of everyone who's ever worked on the show. "When he's performing with you he actually looks you right in the eye. Which, from a performer's perspective, is absolutely delightful because it really does help. He's got a twinkle there – he twinkles. I had a marvelous time and Matt, being the Doctor, is the sort of head of the team but everybody, the crew, the whole team, it's a wonderful experience. I know it sounds as if I'm gushing but it's true. Everybody was just delightful. Matt talks endlessly about football. Also he managed to get me into the TARDIS."

Dorium was destined to join the Headless Monks!

"When Matt Smith is performing with you he actually looks you right in the eye. Which, from a performer's perspective, is absolutely delightful."

Dorium does business with River Song in *The Pandorica Opens.*

How was that for him as a fan?

"Oh!" he gasps. "I was 12! I had no thought process at all – they said 'we're going to go onto the TARDIS now' and I thought 'oh exciting' but it wasn't until I was there that I completely became 12. It was much different than I expected, because of all the other bells and whistles they put on with special effects but again, absolutely fantastic.

Would he say *that* was his defining *Doctor Who* moment?

"I have to say I became quite emotional when I saw the box, the blue box. Again, it was a sensation I didn't expect. And I found myself just going up and touching it."

We joke that it's like *Who* help therapy speaking to fans who've starred in the show. They *understand*.

"It was really strange! It makes me sound really sad. So not only have I now been in the TARDIS but I got to touch the TARDIS. And it is lovely."

We can't let him go without asking about another British icon – that boy wizard...

"*Harry Potter* was another extraordinary thing because I was contracted for the first four films but I only appeared extremely briefly in the first. Did four-and-a-half weeks' work only for it all to end up on the cutting room floor. And in fact my name in the credits is on screen longer than I'm in it," he laughs. "But I still get fan mail and I still get to go to the occasional thing to sign photographs of the Fat Friar. The power of fans, you see. I do laugh at that..." he chuckles. "I will admit it was very exciting, because we're talking about ten years ago and the feeling at the time was very much what I'm actually experiencing now with *Doctor Who*. At the time I was treated like a star! I had my own car, I had my own driver, if some other job came up it was easily negotiated to work round me – it was just extraordinary. I was doing interviews like I'm doing with you now and then came to the preview and I'm in it for three seconds. Badoom."

He pauses for a second and then bounces back, once more making us both burst out laughing.

"But that's showbiz luvvie! I still get the royalties. More jobs like that please!"

"I have to say I became quite emotional when I saw the box, the blue box."

THE TALONS OF WENG-CHIANG

SPECIAL EDITION

IN VICTORIAN LONDON, THE DOCTOR BATTLES A FOE FROM THE FUTURE...

First UK Broadcast: 1977
DVD: Warner Home Video
Released: 11 October 2011
$34.98 (3 discs)

WHAT YOU NEED TO KNOW:

Savage warrior Leela is still getting used to traveling with the Fourth Doctor since their battle with the super computer Xoanon on the planet of the Sevateem and the Tesh (*The Face of Evil*). The Doctor is trying to educate Leela in the ways of the civilized universe; so far that education has taken them to a giant sandminer on a distant planet, populated by murderous robots (*The Robots of Death*). The next phase of Leela's education is a trip to the theater and the Doctor sets course for Victorian London where he's rather hoping they'll catch Little Tich…

TARDIS Crew:

The Doctor
Person of no fixed abode

Leela
Knows the different sounds of death

Other characters:

Professor Litefoot
A peerless professor of criminology

Henry Gordon Jago
The Rock of Gibraltar would be more easily moved...

Li H'sen Chang
Master of magic and mesmerism

Magnus Greel
Aka Weng-Chiang

Casey
Jago's factotum

PC Quick
Wouldn't want it served with onions

Mr Sin
What a swine!

WHAT HAPPENS:

On the fog-choked streets of Victorian London, a murderer is at work, snatching young girls and spiriting them away. At the Palace Theatre, the magician Li H'sen Chang is the latest stage sensation to hit London; but what connection does he have to the disappearances? Teaming up with police pathologist Professor Litefoot, and theater owner Henry Gordon Jago, the Doctor and Leela confront ruthless criminal gangs, giant rats and a sinister ventriloquist's dummy with a life of its own. And beneath the Palace Theatre lurks the evil Weng-Chiang, searching for the one thing that will restore his rotting body and return him to the future…

DVD EXTRA FEATURES:

- Audio Commentary featuring actors Louise Jameson, John Bennett, Christopher Benjamin, producer Philip Hinchcliffe and director David Maloney
- *The Last Hurrah* featurette
- *Moving On* featurette
- *The Foe from the Future* featurette
- *Now and Then* featurette
- *Look East* news feature
- *Victoriana and Chinoiserie* featurette
- *Limehouse* featurette
- *Whose Doctor Who* documentary
- Trails and Continuity
- PDF material
- Production subtitles

MAKING THE MYTH:

- The Doctor speaks Mandarin, Cantonese – all the local dialects. He is also adept at dramatic recitations, singing, tap dancing, and can play the Trumpet Voluntary upside down in a bowl of live goldfish. He is also adept at hypnotism.
- The Tong of the Black Scorpion is one of the most dangerous politico-criminal organizations in the world.
- Never use a janis thorn – unless somebody is trying to kill the Doctor.
- The Doctor once caught a large salmon on the River Fleet, and shared it with the Venerable Bede – who adored fish.
- The Doctor has always enjoyed messing about in boats.
- Litefoot was brought up in China.
- Amongst the items carried in the Doctor's pockets are a yoyo, a bag of jelly babies and a 1960's Batmobile toy.
- The Doctor was with the Filipino army at the final advance on Reykjavik in the 51st century.
- Leela has never fired a pistol before.
- Never trust a man with dirty fingernails.
- Tea is very complicated – it's all about warming the pot.

THE ORIGINAL *DOCTOR WHO* SPIN-OFF

In 1977, *The Talons of Weng-Chiang* gave the world of *Doctor Who* two characters that fans would take to their hearts, always hoping for further adventures from those investigators of infernal incidents – Henry Gordon Jago and Professor George Litefoot.

The *Doctor Who* production team briefly considered developing a spin-off for writer Robert Holmes' dynamic double act, played by Christopher Benjamin and Trevor Baxter. These plans came to nothing, and it would be 32 years before the services of Jago and Litefoot would be required again.

The Mahogany Murderers was released by Big Finish Productions in 2009 as part of the *Companion Chronicles* audio range, and reunited Benjamin and Baxter for the first time since filming *The Talons of Weng-Chiang*. It was an instant hit and felt like Jago and Litefoot had never been away.

Following the success of *The Mahogany Murderers*, Big Finish announced that Jago and Litefoot would be returning in their own series of full cast adventures. Christopher Benjamin and Trevor Baxter would be joined by Bernice Summerfield actress Lisa Bowerman as Ellie Higson, and fellow *Talons* cast member Conrad Asquith, promoted from PC to Sergeant Quick.

Three series of *Jago and Litefoot* have now been released, with Louise Jameson joining the cast for the third series reprising her role as former companion of the Fourth Doctor, Leela and cementing the series' link with *Doctor Who*. Two more series are scheduled for release in 2012 and the popularity of these exciting endeavors of ectoplasmic escapade is in no doubt. The original *Doctor Who* spin-off is here to stay!

FACT INTO FICTION:

- The conductor in scenes set at the Palace Theater is actually played by veteran *Doctor Who* incidental music composer Dudley Simpson.
- Watch out for the scene in which a hansom cab drives past a pile of horse manure – beneath the manure is a modern automobile that hadn't been moved in time for location filming to begin!

WHAT THEY SAID...

"We should have greased the rat. The rat was good physically, and had the right shape, but it was too fluffy. It looked as though it had just had a shampoo and blow dry!"

DAVID MALONEY (DIRECTOR)

"Christopher Benjamin and Trevor Baxter made me laugh so much. There was one scene where they were in a dumb waiter, and they eventually had to do it behind closed doors because it was impossible for them to get through the scene without laughing. They ought to have done their own TV series, because they were so good."

LOUISE JAMESON (LEELA)

Further Adventures:

TOOTH AND CLAW (2006)

DOCTOR WHO - THE COMPLETE SECOND SERIES, DVD AVAILABLE NOW.

From talons in Victorian London to claws and Queen Victoria herself! The Tenth Doctor and Rose Tyler encounter England's greatest monarch in the Scottish Highlands, where a werewolf is on the prowl...

Compiled by: Mark Wright
DVD Cover Design by: Clayton Hickman

THE DOOMSDAY

The Seventh Doctor finds himself fighting fate itself… and a few four-meter tall, brain-eating crocodiles to boot!

BIG FINISH: $14.40
WRITERS: EMMA BEEBY AND GORDON RENNIE
RELEASED: 30 SEPTEMBER 2011

WHAT HAPPENS:

In 16th-century Florence, seer Michel de Nostradame has made a chilling prophesy. He predicts that the rivers will dry up, strange ships shall hang in the sky and monsters will rampage over the Earth. At first no-one believes his apocalyptic forecast, but then, as a man in a blue box arrives, the prophesies of Nostradamus begin to come true. The end is nigh and this time, the Doctor can't stop it…

Meet the Scribes...

***The Doomsday Quatrain* marks the debut of a new writing team for Big Finish, but Emma Beeby and Gordon Rennie are no strangers to stringing words together…**

Gordon, in the UK you're best known for your work on the legendary weekly comic, *2000AD*. How did you get involved with Big Finish?

Gordon: Alan Barnes, who's script editor for Big Finish's *Who* line, was – in a previous incarnation – editor of *2000AD*'s sister comic, the *Judge Dredd Megazine*, so I've known him for years. When he regenerated into Big Finish script editor, he gave me an open invitation to pitch something to him for *Who* audios, but it took me ages to take him up on the offer.

Is that because you're not that familiar with the series?

Gordon: Not at all. I love *Who*, but my writing brain doesn't necessarily think in a naturally Whovian direction. *2000AD* characters like Judge Dredd typically resolve the situation by shooting the bad guy in the face. The Doctor does things a little more subtly, so I probably needed a co-writer to bring me more on track.

And that co-writer was you, Emma…

Emma: Yes. Gordon and I knew each other through a local writers' group. Appropriately enough for a story about Nostradamus, my first paid writing job was daily horoscopes – mostly comedy ones – but after a career in journalism I've been working as a scriptwriter for about three years now. Knowing how much I love *Doctor Who*, Gordon asked me to work with him on this. He didn't exactly have to twist my arm.

How does the process of writing together in a partnership work?

Emma: Every writing partnership works differently – I've heard of some people who literally sit in the same room and collaborate through every line of their script. In order to not end up killing each other, we take a different approach! We get together to discuss and develop our initial ideas and characters, but from then on, we can mostly work separately.

Do you have similar styles?

Emma: The main issue is our difference in approach – I'm a compulsive planner who maps out every scene. Gordon, shall we say, um, doesn't. At all. We managed to compromise with a very loose plan for this – agreeing a few things that had to happen in each episode at some undefined point. We divvied the story up and wrote our parts, then swapped and went through the other person's. Somehow, it actually worked.

This story features the Seventh Doctor traveling alone. Did that bring any particular challenges?

Gordon: The first thing you have to do is give him a temporary companion stand-in. We had several in this story – an alien scientist called Gariland, and Nostradamus himself, to a certain extent. He doesn't meet either of them until after the story has started, of course, so there is a bit of necessary Doctor-talking-to-himself in the TARDIS, to start with. We rationalized this with him being an older version of the Seventh Doctor, closer to how he comes over in the 1996 TV movie; alone, and a bit more melancholy and liable to talk to himself. Or maybe he's just talking to the TARDIS, which we know he does a lot, anyway.

Who was Nostradamus?

Michel de Nostredame was born in Saint-Remy-de-Provence, France in December 1503. Trained as an apothecary, Nostredame spent his early life traveling throughout France to care for plague victims. However, today we know him better for *Les Propheties* (*The Prophecies*) a series of 1,000 predictions published in 1555. Latinizing his name, Nostradamus composed his predictions in quatrain (rhyming four-line verse) form, using clever word play to keep the details as vague as possible so that religious zealots couldn't use them as propaganda.

"Capturing Nostradamus meant becoming familiar with his prophecies, the political climate at the time, and his life and travels," explains co-writer Emma Beeby. "We wanted to get some truth to Nostradamus' character. He comes across as a very passionate and thoughtful man in his writings. He often wrote about the impact his prophecies would have – what current rulers would think of hearing about a future where they are no longer in power."

Emma admits that they did take some liberties with his character: "In our story he's not above profiting from his reputation," she says, "with some low-level charlatanism for those willing to pay for a reading from the great seer."

History tells us that Nostradamus married twice. However, it doesn't recall which Madame Nostradamus was the "witty little knitter," who, according to the Fourth Doctor in 1975's *The Ark in Space*, rustled up his extraordinarily long scarf.

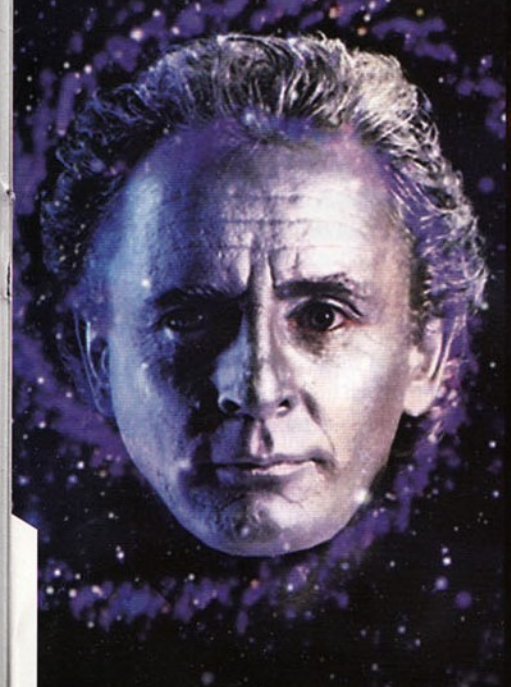
QUATRAIN

Monster Files

The Phalanx of Kro

Introducing the Doctor's newest, and snappiest, foe...

» The Kro are a race of brutal crocodilians that, by the mid-20th-century, left their swamp-covered home planet to smash anyone in their path. According to the Doctor, they are: "Four-meter-tall thugs armed with a variety of distressingly effective weapons". So what are they doing on 16th-century Earth?



» These scaly savages truly believe that you are what you eat. "The Kro eat the brains of their enemies (and sometimes each other)," reveals Gordon Rennie, "in order to gain their knowledge." Unluckily for the Doctor, they fancy gorging on Gallifreyan grey matter.

» Although the Kro are desperate to become the most warlike race in the known universe, the Phalanx is plagued with internal squabbles. "There's a whole bunch of variant sub-breeds – short-tails, long-snouts and spine-backs – all divided into mutually-suspicious clans, with a long history of warfare and treachery existing between them," says Gordon. "It was fun to write all the inter-breed bickering and politicking."

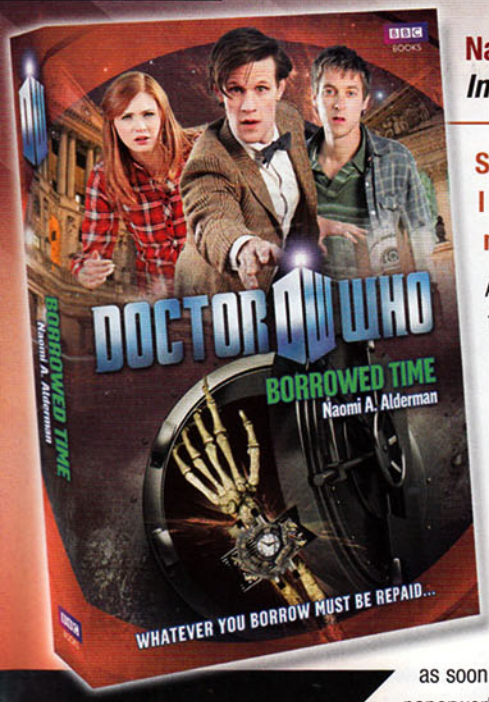
» In order to achieve their aims, the Kro have employed a race of blue-skinned scientists known as the Poldagon. "The Poldagons' culture is built around the accumulation of knowledge," explains Emma, "The scale of their research and learning is immense, but they don't much like to share. The Doctor describes their planet as being like a library where everything is in the restricted section." Naturally bureaucratic, there is almost no violence in Poldagon society, not, as Emma reveals, because they are serene, but because they are: "smart and subtle".

» We maybe haven't seen the last of the Kro. Although this is the first time the Doctor has encountered them first-hand, the Kro reveal that the Time Lord is responsible for one of their biggest defeats in history. Their past is obviously part of the Doctor's personal future.

Compiled by: Cavan Scott

BORROWED TIME

WHATEVER YOU BORROWED MUST BE REPAID...



Doctor Who: Borrowed Time
BBC Books $11.99
Available: Now

Naomi Alderman takes time (but will she give it back?!) to tell *Doctor Who Insider* what inspired her to write her new novel...

Stories, at least the stories I write, tend to come from a moment of powerful emotion.

A burst of sadness, a jangle of fear, a flicker of anger. Something that makes me think there's more to whatever I'd been thinking about than meets the eye. Something that makes me think I have a story to tell.

In the case of *Borrowed Time*, it was anger. I was listening to a broadcast on the radio about credit cards. About how banks were increasingly sending credit cards to young people at university, encouraging them to start borrowing as soon as they were old enough to sign the paperwork, and about how much debt the typical 21-year-old has when they leave college. It just seemed so wrong to me, so monstrous. It would take those kids years to pay off those debts, it was as if they were borrowing years of their own life, running up interest in seconds and minutes and hours. And there it was. An idea.

Borrowed Time is set in London's financial district – known as 'the City' – in 2007, just as the credit crisis was about to hit. We know now that banks were lending too much money to people who'd never be able to pay it back. What I'm pretty certain wasn't happening is what I put in the book: that some very shady characters, Mr Symington and Mr Blenkinsop, are giving out a kind of time credit card. You can borrow time from Messrs Symington and Blenkinsop, but you might run up more interest than you can afford to pay back. And what happens if your bill is too high? And what if more and more people on Earth start to borrow from them? And what are Symington and Blenkinsop planning to do with all that hoarded time?

With such a potentially serious theme, I wanted to have plenty of action and adventure in the book. Symington and Blenkinsop are sinister in the way that bankers are – they're working behind the scenes and pulling the strings. And their sales pitch is very convincing – even Amy gets swept up in it. And to find a way to stop them the Doctor, Rory and Amy have to track down and destroy their time-storage unit. They fight giant cockroaches and a swarm of razor-clawed crabs, they discover the secret of the 'ghost' haunting one of the basements of a bank, they meet a woman who ages and gets younger by 20 years in a minute and, of course, they run when the Doctor shouts 'run!'

I'd be the first to admit that *Borrowed Time* is a book with an agenda. I'm proudly socialist – and I think that an unregulated financial market has done huge amounts of harm to the world and that we'd all be better off if banks were better controlled so that they couldn't steal years of people's lives via punitive interest rates. But whatever your beliefs, I think everyone agrees that it's good to warn children about the dangers of borrowing. I'm very pleased to have managed to get a good explanation of compound interest in there – it involves an enormous iced cake which is even more pleasing.

Borrowed Time is about how easy it is to be persuaded that you want more than you need and to get into more trouble than you expected. It's about how many people are making money out of the poor. And there are aliens. Did I mention the aliens?

Amy breaks the rules of time-travel by being rescued from the Pandorica by her younger self in *The Big Bang* [2010].

Top Tips for Time-Travelers

- Always carry a box of matches. If you're flung into the far past, you'll be hailed a god for your ability to make fire. If visiting the far future, you'll be able to sell this 'pristine antique' and make a fortune.
- Never ask 'what year is this?' – totally gives the game away. Ask a random stranger what year they were born, guess their age and you'll have a rough approximation.
- If in the past, try to act surprised about major news stories. Also, do try to memorize some sports results before you go.
- Never never go and find your past or future self. Never ends well.

An Adipose is the smiling face of fat in *Partners in Crime* [2008].

Giant maggots on the rampage in *The Green Death* [1973].

This is Serious!

Other *Doctor Who* allegories with a message…

The Green Death [1973]

In this story, the Third Doctor battles huge green maggots and green slime which have been produced by a company dumping toxic waste down a mine. The episode dates from the start of the environmental movement, when the general public were starting to think about companies' responsibility to protect the natural world.

Genesis of the Daleks [1975]

Dalek creator Terry Nation said that he based the famous monsters on the Nazis – they only want to conquer and destroy. But when the Fourth Doctor goes back in time and has the opportunity to wipe them out, he decides, in a masterful speech, "wipe out a whole intelligent life form... I'd be no better than the Daleks."

Partners in Crime [2008]

Lots of people would like to lose a few pounds – and there are a lot of dangerous lose-weight-fast schemes out there. Few are as dangerous as the Tenth Doctor's foe, Adipose Industries, though – for people taking their pills, the fat walks away in the night as cute little creatures, but the pills can be deadly, a warning against real-life extreme diets.

Art by: Lee Binding

MARKET BUBBLES

One of the causes of the financial crisis in 2007 was a 'bubble' in the housing market in America. In *Borrowed Time*, the Doctor, Amy and Rory also encounter other 'bubbles' briefly – including the 'tulip bubble' of the 17th century.

So what is a 'bubble'? It sounds joyful and exuberant – and those emotions have a lot to do with the phenomenon. From time to time – and especially when something new and exciting has been discovered – people start to believe that they can make a lot of money in a way that's never been tried before. They'll pay a lot to get involved in this new kind of business without knowing a lot about it – and it doesn't end well when the bubble bursts.

In the South Sea Bubble in the 18th century, a British company trading in South America spread "the most extravagant rumors" about what wonderful business it was doing. As the rumors spread, people began to be willing to pay more and more money for even a small stake in the company. When the bubble finally burst, many people lost their life savings.

More recently, during the 'dot-com bubble' in the late 1990's, investors were willing to give lots of money to young people who said they knew how to set up businesses on this newfangled 'internet'. Lots of the businesses quickly failed, becoming what journalists called "dot-bombs".

DOCTOR WHO at Comic-Con!

A special report from Tony Kenealy who was at this year's Comic-Con event in July for *Doctor Who Insider*...

For four days every year, downtown San Diego is taken over by writers, comic book artists, and a host of TV and movie personalities, along with thousands of fans as 125,000 people submerge themselves in the culture of the popular arts.

This is San Diego Comic-Con and prior to 2005, a *Doctor Who* fan would need to look long and hard to find even a mention of the man in the blue box. With the return of the series to TV, merchandise began to appear. This year, just walking the exhibit hall, it was obvious that the Doctor had arrived in a big way, as tweed jackets, bow ties and fezzes were everywhere.

In the BBC AMERICA booth, a large video screen played scenes from Series 6 as a constant line waited to buy TARDIS T-shirts, DVDs, and the two Comic-Con exclusives: a River Song action figure with the Pandorica chair, and a comic book where the Doctor and Amy land the TARDIS at Comic-Con. BBC AMERICA also sponsored a *Doctor Who*'s Clues Scavenger Hunt that took you to other booths displaying *Doctor Who* 'stuff' to scan a special code on your phone.

Quantum Mechanix had a full size TARDIS on display, prompting a mass of jostling fans all wanting a picture of the iconic time machine. They also had special guest, Nick Robatto, prop maker of the sonic screwdrivers, showing some very cool prototypes of replica sonics to be released later this year.

The Underground Toys booth was also swamped with fans eager to stock up on *Who*-related products, and Entertainment Earth had its own take on *Doctor Who* merchandise with their Tom Baker bobble head and a TARDIS lunchbox [see last issue for more details of these].

In 2009, an appearance by Tenth Doctor David Tennant, filled the 4,000 plus seats in Ballroom 20, but that was nothing compared to this year's rock star reaction to the latest incarnation of the man from Gallifrey.

Matt Smith's first appearance at the event was as part of a larger panel hosted by *TV Guide* magazine with stars from *The Vampire Diaries*, *True Blood*, *Big Bang Theory*, *Chuck* and *Lost*. Ballroom 20 was full to capacity with many more hopefuls waiting outside. As Matt Smith came on stage, the room roared with applause. He looked genuinely surprised by the response that was easily as big as that for Zachary Levi of the immensely popular *Chuck*. Even though this was not purely a *Doctor Who* panel, it was obvious whom a lot of the people had come to see.

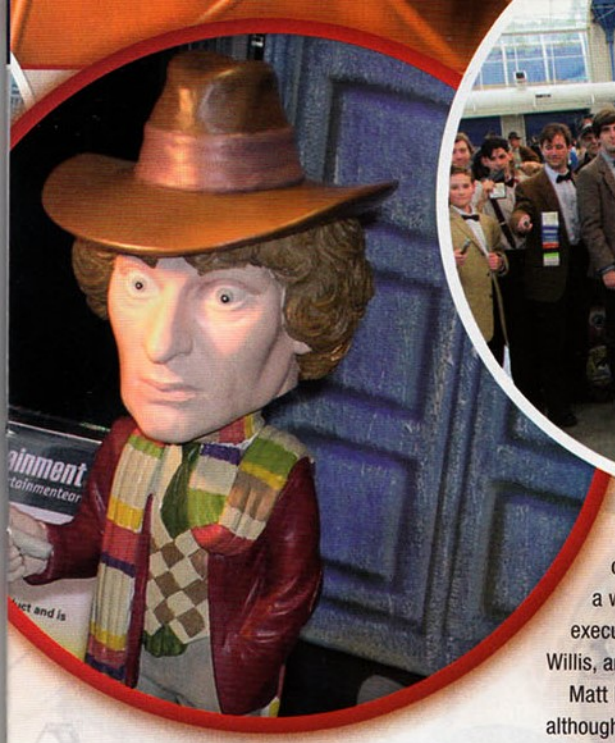
When it was his turn, Matt spoke about what it was like to become the Doctor, and also revealed that the Doctor's tweed jacket is actually his own. We learnt that his favorite episode so far is *Let's Kill Hitler*. He also confessed he is a big fan of *True Blood*. Questions from the audience revealed his preferred choice of purple for a Dalek, and that 'John [Barrowman] is always welcome to come back and strut his stuff!'

Karen Gillan arrived on Thursday evening and joined Matt for several interviews over the next couple of days, including a live interview with G4 plus a surprise appearance at the BBC AMERICA booth, which created a huge crowd. Saturday night saw Matt and Karen appearing at the Nerdist Podcast, a ticketed event sponsored by BBC AMERICA where Karen and Matt handed out TARDIS burritos to the audience (chicken with pineapple!)

By the time the second podcast was over late on Saturday night, some *Doctor Who* fans had

Matt looking cool on the *TV Guide* panel.

The *Doctor Who* panel: [from L to R] Piers Wenger, Beth Willis, Toby Whithouse, Karen Gillan and Matt Smith.



already started lining up outside Hall H (capacity 6,500) for the *Doctor Who* panel on Sunday at 12.30. At 5:00am, there were about 300 people in line, and judging by the costumes and the leftover TARDIS burritos, the majority were there to see the Doctor. *Doctor Who* was the third panel of the day and as the time approached, the tapping beat from Series 3 began to echo around the hall. As Matt and Karen came on stage, the crowd erupted into cheering, clapping, and even screaming that took a while to die down. They were joined by executive producers, Piers Wenger and Beth Willis, and writer, Toby Whithouse.

Matt loved the enthusiasm of the crowd although he confessed to finding the whole Comic-Con experience "completely overwhelming". He was also impressed by the costumes, especially when he spotted a six-foot orange Dalek, which he and Karen later signed, to the delight of creator Nick Pickett and his friends.

It was obvious that the whole panel loved working on the show. Matt spoke about how "wonderful it was to be part of the legacy of *Doctor Who*", and Toby joked that he never realized he was doing research for his future job when watching the show as a child. Beth revealed that in his *Doctor's Wife* script, Neil Gaiman wrote next to 'Interior TARDIS' – 'been waiting my whole life to write this!' We also found out that Karen's mom is very excited about being Alex Kingston's grandmother!

On his first day, Matt was surprised to be given a manual to learn how to fly the TARDIS, but being clumsy, he has often broken things on the console as well as about one sonic screwdriver a day. He wishes he was as cool as the Doctor and thinks that Amy Pond is way cooler than Karen. Thankfully, Karen agreed – the rapport between them was very evident.

A clip from Toby's episode *The God Complex* completed the TARDIS crew as it showed Rory clutching a floor mop, which brought a huge cheer from the crowd.

It was all-too-soon time for them to go, but looking around at the thousands of fans streaming out of the hall, it was a good day to be a *Doctor Who* fan. The TARDIS had truly landed in America.

The Doctor and Amy immortalized as statuettes.

A young version of the Doctor at the Con.

I WAS... Adolf HITLER

Albert Welling is an experienced British TV actor and has played prominent roles in series such as *Missing* [2010], *Midsomer Murders* [2008] and *Silent Witness* [2006]. However, playing notorious Nazi Leader, Adolf Hitler, in *Let's Kill Hitler* which opened the second half of this year's season of *Doctor Who*, must surely be one of the more unusual roles of his career...

Are you surprised to be in demand interview-wise?

Well fairly! I'm delighted and surprised to have been in *Doctor Who* at all, which is wonderful to do. But surprised to be playing the character I played and obviously that's going to attract some attention, playing possibly one of the greatest monsters of all time, in a sense.

But was he a monster? Or was he just misunderstood?

[Laughs] Well he was certainly confused in the episode. The last thing he was expecting, as you could imagine, is an encounter with the Doctor. He remained fairly perplexed throughout I would say.

Were you a fan of the show?

I can remember the very first series with William Hartnell. Back in the early sixties, like the rest of the children of my generation, we watched from the safety of behind the sofa. He was fearsome, with his cheeky giggle, an authoritative figure a bit like the headmaster – so different to Matt, the wonderful, charismatic Matt Smith. For my money he's one of the most exciting young actors in Britain today.

What was it like playing Hitler?

It was fantastic! You want to get things right, you want to get the right feel, the right bearing, the right look – so there's plenty of evidence, news reels and such. As an image he's rarely off the screen, it was quite important for me to get that right and then it was very much over to wardrobe and make-up. By the time they'd finished with me, I don't mind telling you, I was quite scared by the face that stared back at me. Because there is something quite chilling about that face.

Did you have any reservations playing him?

I suppose no, because I've been leading up to it, kind of, in a way. It's not the first German I've played. In fact, having played Erwin Rommel and General Jodl it's about as high up the Nazi ranking as I can possibly get as an actor! If you're going to play a baddie in *Doctor Who*, they don't come much badder than Adolf Hitler. Although we didn't go too far into the character of the man, but it's certainly an experience with the Doctor that he's not likely to forget in a hurry.

How did you get into character?

I would say from the moment that little moustache went on my face it was hard not to inhabit that character. Even the feel of the costume. Any actor will tell you when they're in a top-ranking Nazi uniform, there's something about the way you hold yourself. It's very easy to keep that sense of pride that ran through Hitler, that arrogant pride. And the strut – it just comes naturally, really. You can't really slouch with that uniform on. And certainly the sense of his own self-importance, challenged the way it was in the episode, was lovely to play. Because he's actually very confused and very frightened, which is something that we're not used to seeing Adolf Hitler being.

What about that cupboard?

[Laughs] Well, the world will think that Hitler's left inside this cupboard. I was able to sneak out the back – don't tell anybody!

We know what happened to Hitler in the real world, is there a chance for a return in the Doctor Who world?

It's certainly not the end of his story. If you like it's just the beginning. Nothing is resolved as far as he's concerned, he doesn't really know what to make of the experience at all. If he's still in that cupboard he's still reeling!

Got any gossip from the set?

Not really, no. The thing is, when you're Adolf Hitler people tend to leave you alone. You're not the obvious target for a chat... That was OK, I didn't mind that, I just stood aside and took it all in.

Did you have a defining Doctor Who moment?

It was quite busy. It was a concentrated couple of days, it was a very, very hectic schedule. I did want to relax a bit but there really wasn't time for that. That'd be a good reason to reprise the Doctor's dealings with Hitler because I would've liked to have seen the TARDIS. I got to touch it from the outside. Hitler touches TARDIS – that was quite a moment. I did have to check it with the director beforehand. I was so close to it that it would be churlish not to. In character you want to say 'what is this thing?' and touch it. But I was also aware as well that you were soiling this iconic British image, but it was OK.

Interview by Darren Scott.

DOCTOR WHO INSIDER

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